by Stan Lee

SECRETS BEHIND THE COMICS

PRICE $1



A PERSONAL MESSAGE FROM STAN LEE TO ALL YOU COMIC MAGAZINE READERS:

NEW YORK CITY

Dear Friends,

IT'S BEEN GREAT FUN WRITING THIS BOOK... AND I HOPE YOU ALL HAD GREAT FUN READING IT! NOW THAT YOU HAVE FINISHED IT, YOU SHOULD BE ABLE TO ENJOY EACH COMIC MAGAZINE YOU READ EVEN MORE THAN BEFORE... FOR NOW YOU KNOW HOW MUCH WORK GOES INTO EACH MAGAZINE, AND NOW ALSO, YOU HAVE MET MANY COMIC STRIP ARTISTS AND WRITERS! BUT DON'T LET OUR FRIENDSHIP END WITH THE CLOSE OF THIS BOOK... WRITE TO ME, TELL ME WHAT YOU THOUGHT OF THIS BOOK, AND WHAT YOU THINK OF YOUR FAVORITE COMIC STRIPS. I'D ENJOY HEARING FROM YOU!

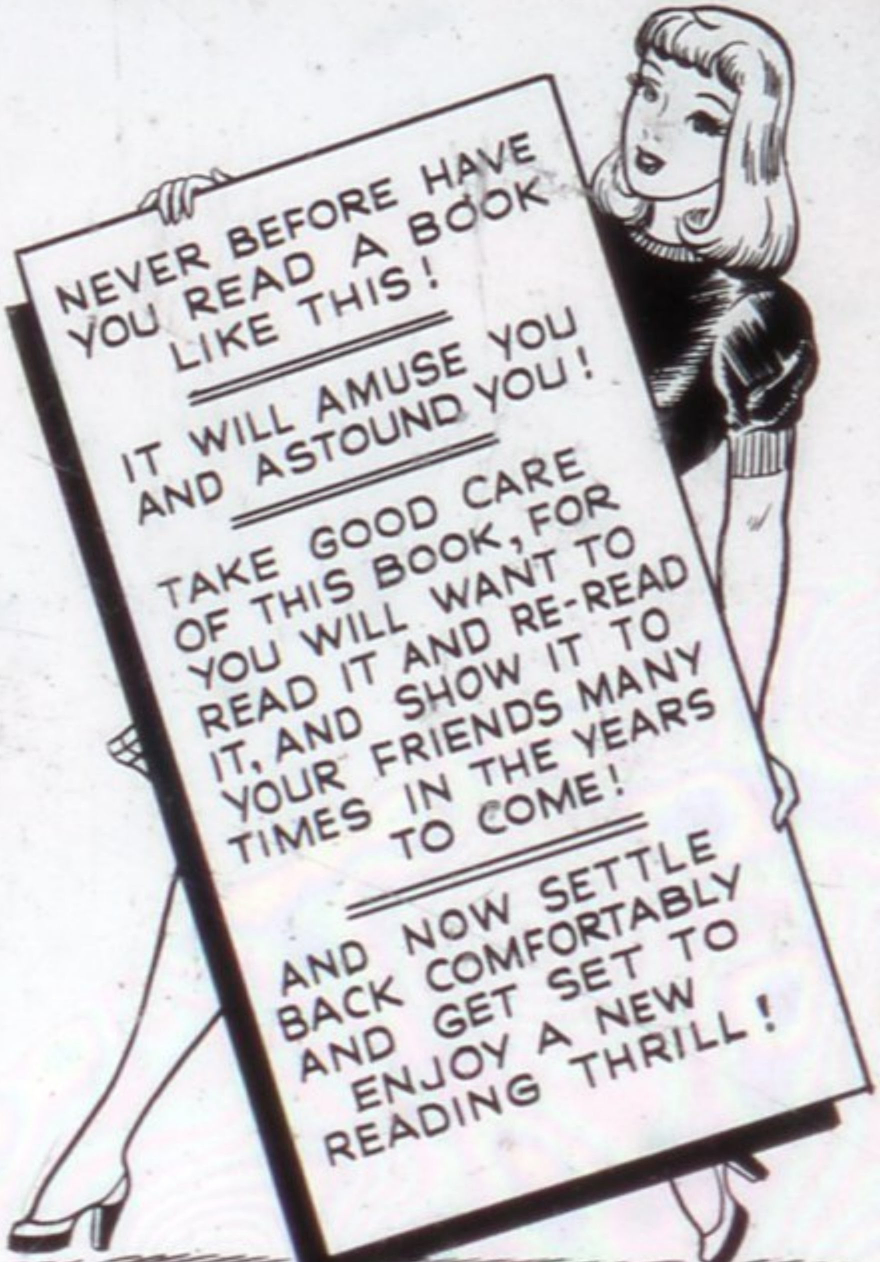
YOURS FOR BETTER READING!

Stan Lee

15 E. 94th ST.
NEW YORK CITY


THESE ARE SOME OF THE SENSATIONAL CHARACTERS YOU'LL MEET AS YOU READ THRU THIS AMAZING BOOK!
"The BLONDE PHANTOM"
"GEORGIE"


"POWERHOUSE PEPPER"
TSK! TSK! MAYBE I DID THE WRONG THING!
"MILLIE the MODEL"
"CAPTAIN AMERICA and BUCKY"



DEDICATED TO LARRY, IDEN, CHIP, AND JUDY... WITHOUT TYPICAL AMERICAN KIDS LIKE THESE, THERE WOULD BE NO COMICS!

"SECRETS BEHIND THE COMICS!"

by

Stan Lee

ILLUSTRATED BY KEN BALD
LETTERED BY M. ACQUAVIVA

SECRET NO. 1 — WHO IS *Stan Lee* AND WHY DID HE WRITE THIS BOOK?



Stan Lee is the Managing Editor and Art Director of Timely Comics Inc. He has been in complete charge of more comic magazines than any other living editor. Some of the many comic magazines which Stan Lee has edited and been Art Director of, are:

- Marvel Comics
- Blonde Phantom
- Human Torch
- Official Comics
- All-True Crime
- Young Allies
- Sub-mariner
- Justice
- Millie the Model
- Patsy Walker
- Miss America
- Junior Miss
- Georgie
- Willie
- Hedy
- Tessie the Typist

And dozens more . . .

SO, you see, Stan Lee knows what he's writing about . . . and you know that what Stan Lee writes is TRUE!

THE REASON FOR THIS BOOK BEING WRITTEN...

In the many years that Stan Lee has been an Editor he has received thousands of letters from eager readers asking him to tell them the TRUE FACTS behind the comics . . .

"Who draws the comics?"
"Who writes them?"
"How are they produced?"
. . . And hundreds of other similar questions.

It is for the purpose of answering all these letters at one time that this book has been written.
Now, for the first time ever, Stan Lee makes it possible for you to learn the exciting

SECRETS BEHIND THE COMICS

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SECRET NO. 2

HOW IS A COMIC MAGAZINE BORN?



1. A MAN CALLED A PUBLISHER HAS A LOT OF MONEY AND DECIDES TO SPEND SOME OF IT PUBLISHING A COMIC MAGAZINE...



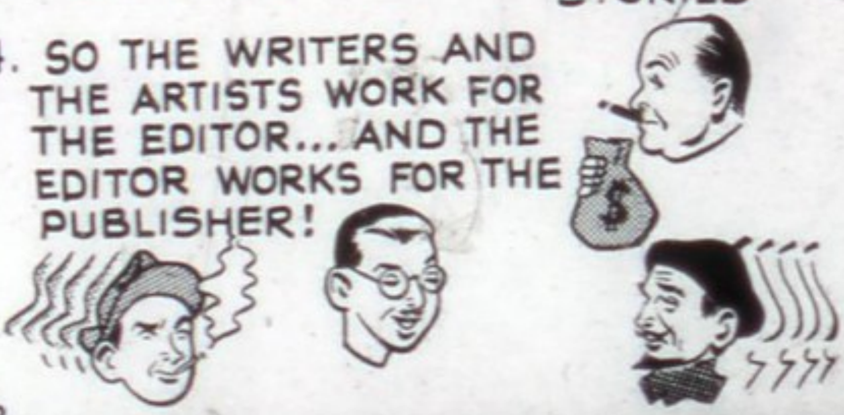
2. SO THE PUBLISHER HIRES AN EDITOR AND TELLS HIM TO PUT TOGETHER A COMIC MAGAZINE...

3. THE EDITOR THEN HIRES SOME PEOPLE... HE HIRES:



WRITERS TO WRITE THE STORIES *and* ARTISTS TO DRAW THE STORIES

4. SO THE WRITERS AND THE ARTISTS WORK FOR THE EDITOR... AND THE EDITOR WORKS FOR THE PUBLISHER!



NEXT

WE'RE GOING TO FIND OUT...



WHO ARE THESE WRITERS?

WHO ARE THESE ARTISTS?



WHAT DO THEY DO? *and* HOW THEY DO IT!

READY?

OK, THEN,

LET'S GO...

SECRET NO. 3 — WHO WRITES AND DRAWS THE COMICS?

THE ANSWER TO THIS QUESTION WILL SURPRISE YOU! THE ANSWER IS:

THE MAN WHOSE NAME IS SIGNED TO A COMIC STRIP IS ***NOT ALWAYS*** THE MAN WHO ***REALLY*** WRITES AND DRAWS THE STRIP!



*THEN **WHY** ARE FALSE NAMES SOMETIMES USED?*



FALSE NAMES ARE SOMETIMES USED BECAUSE A COMIC STRIP MAY HAVE ***MANY ARTISTS!*** ONE ARTIST MAY CREATE A COMIC STRIP... THE STRIP MAY GROW SO POPULAR THAT THE ONE ARTIST WHO CREATED IT CANNOT DRAW ALL THE STRIPS NEEDED. SO, THE EDITOR HIRES ANOTHER ARTIST TO DRAW THE SAME STRIP. BUT THE FIRST ARTIST WANTS HIS NAME ON ***ALL*** THE STRIPS! SO, EVEN THOUGH THE NEW ARTIST DRAWS SOME STRIPS, THE NAME OF THE FIRST ARTIST WILL APPEAR ON ALL OF THEM!

Remember: YOU CANNOT ALWAYS TELL WHO WRITES OR DRAWS A COMIC STRIP BY LOOKING AT THE NAME WHICH IS SIGNED!

IT MAY BE THE WRONG NAME OR A FICTITIOUS NAME!

SECRET NO. 4

HOW TO DISCOVER WHO IS THE *REAL* ARTIST OF A COMIC STRIP!

THE ONLY WAY TO REALLY TELL IS BY LEARNING TO RECOGNIZE ARTISTS' ***STYLES***





EVERY ARTIST HAS HIS OWN ***DIFFERENT*** STYLE OF DRAWING!

NO TWO ARTISTS EVER DRAW ***EXACTLY ALIKE!***



For Example:

LET'S TAKE TWO ARTISTS WHO DRAW THE SAME STRIP AND EXAMINE THEIR STYLE... AND SEE IF WE CAN RECOGNIZE EACH ARTIST'S WORK.....





ED WINIARSKI
AN OLD-TIME COMIC ARTIST AND EX-MOVIE CARTOON ARTIST WHO NOW DRAWS
HEDY DEVINE

VIC DOWD
ADVERTISING ARTIST AND EX-GI WHO ALSO DRAWS
HEDY DEVINE





BOTH OF THESE TWO TALENTED ARTISTS DRAW HEDY DEVINE FOR STAN LEE

Now LET'S SEE HOW TO RECOGNIZE THE HEDY STRIPS THAT ***ED*** DRAWS AND THE HEDY STRIPS ***VIC*** DRAWS!

THIS PAGE OF HEDY DEVINE WAS DRAWN IN PENCIL BY ED WINIARSKI . . .



LOOK AT IT CAREFULLY!

THIS PAGE OF HEDY DEVINE WAS DRAWN IN PENCIL BY VIC DOWD . . .



CAN YOU TELL THE DIFFERENCE IN EACH ARTIST'S STYLE?---

SECRET NO. 5

HOW TO RECOGNIZE ARTISTS' STYLES



NOTICE THAT THERE ARE LOTS OF BACKGROUND DRAWINGS IN EDWARD WINIARSKI'S PAGE... THAT IS, LOTS OF HOUSES, FURNITURE, PEOPLE, CLOUDS, ETC. IT IS PART OF ED'S STYLE TO USE MANY BACKGROUNDS. THAT IS ONE GOOD WAY TO RECOGNIZE ED'S DRAWINGS!

Also YOU CAN SEE HOW MANY FOLDS ED DRAWS IN HIS FIGURES. IN THE PICTURE OF GABBY IN PANEL #4, DO YOU SEE ALL THE FOLDS IN GABBY'S PANTS AND COAT? THIS IS CALLED *"PUTTING IN LOTS OF DETAIL"* AND IT IS ANOTHER WAY TO RECOGNIZE ED'S STYLE!

CAN YOU SPOT ANY OTHER HABITS OF DRAWING WHICH ED HAS, WHICH VIC DOESN'T HAVE? HINT: LOOK AT THE WAY ED CONSTRUCTS HIS FIGURES, AND AT THE WAY VIC CONSTRUCTS HIS FIGURES...

HERE IS VIC'S PAGE OF HEDY DEVINE.... NOTICE THAT HE DOES NOT USE NEARLY AS MANY BACKGROUNDS AS ED...



Also NOTICE THAT WHILE ED DRAWS LOOSELY IN LINE AND TONE, VIC DRAWS CLEANLY AND ALMOST ENTIRELY IN LINE

Ed's STYLE OF DRAWING IS CALLED "DETAILED", BECAUSE HE PUTS IN SO MANY DETAILS OF BACKGROUNDS, CLOTHES, ETC.

Vics STYLE OF DRAWING IS CALLED "LINE DRAWING" BECAUSE HE ONLY DRAWS THINGS IN LINE WITH SOME SUGGESTION OF TONE

Remember NO TWO ARTISTS EVER DRAW EXACTLY ALIKE! BY STUDYING LITTLE DETAILS LIKE BACKGROUNDS, FOLDS, SHOES, HANDS, ETC. YOU CAN USUALLY TELL IF THE SAME ARTIST, OR TWO DIFFERENT ARTISTS DREW TWO STRIPS!

SECRET NO. 6

DOES THE SAME PERSON WHO WRITES A COMIC STRIP ALSO DRAW IT?

THIS IS A QUESTION WHICH HAS PUZZLED COMIC MAGAZINE READERS FOR A LONG TIME!

THE ANSWER IS: SOMETIMES, BUT NOT ALWAYS!

HERE ARE TWO EXAMPLES:

① **CINDY SMITH**
WRITTEN AND DRAWN BY KEN BALD



WRITTEN **AND** DRAWN BY THE SAME PERSON

② **NELLIE** *the* **NURSE**
WRITTEN BY ED JURIST
DRAWN BY FRANK CARIN



WRITTEN BY ONE PERSON DRAWN BY ANOTHER PERSON!



YOU SEE, SOME ARTISTS, SUCH AS KEN BALD, LIKE TO WRITE STRIPS AS WELL AS DRAW THEM...



WHILE OTHERS, LIKE FRANK CARIN, PREFER TO DO NOTHING BUT DRAW, AND WOULD RATHER HAVE A WRITER SUCH AS . . .



. . . ED JURIST, WRITE THE STORIES FOR THEM!

NOW

LET'S SEE HOW AN ARTIST AND WRITER WORK TOGETHER...





SECRET NO. 7 — HOW DO ARTISTS AND WRITERS WORK TOGETHER?

FIRST, LET'S ANSWER SOME OF THE QUESTIONS WHICH ARE MOST COMMONLY ASKED...

1. DO THE ARTIST AND WRITER HAVE TO LIVE TOGETHER?
   ANSWER: NO!

2. DO THE ARTIST AND WRITER HAVE TO BE GOOD FRIENDS?
   ANSWER: NO!

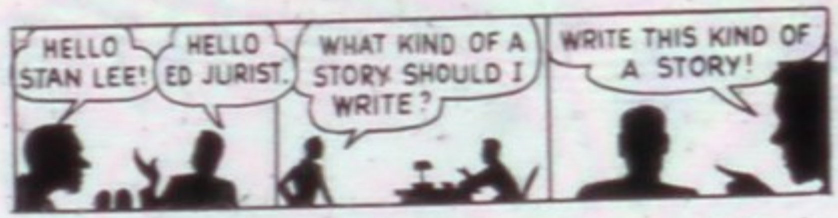
3. DO THE ARTIST AND WRITER EVEN HAVE TO **KNOW** EACH OTHER?
   ANSWER: NO!

WELL THEN, YOU WILL ASK, IF THEY DON'T HAVE TO LIVE TOGETHER, AND IF THEY DON'T HAVE TO BE GOOD FRIENDS, OR TO EVEN KNOW EACH OTHER, THEN ***HOW CAN THEY BOTH WORK ON THE SAME STRIP?***

THE ANSWER IS QUITE SIMPLE...THEY BOTH WORK THRU THE EDITOR! THE EDITOR IS ALWAYS THE ***KEY MAN*** BETWEEN THE ARTIST AND THE WRITER!

Here's How It's Done...

THE EDITOR TELLS THE WRITER WHAT KIND OF A STORY TO WRITE AND...



THE WRITER WRITES THIS STORY!

THEN

THE EDITOR READS THE STORY, CORRECTS IT, IF IT NEEDS CORRECTING, AND GIVES IT TO...



THE ARTIST TO DRAW:

AND THAT'S ALL THAT THERE IS TO IT!

SECRET NO. 8 — HOW ARE COMIC SCRIPTS WRITTEN?

IT TAKES A LONG, LONG TIME TO LEARN TO WRITE A COMIC STRIP, FOR IT IS A VERY UNIQUE AND UNUSUAL FORM OF WRITING!



COMIC STRIPS ARE NOT WRITTEN LIKE STORIES OR LIKE SCHOOL COMPOSITIONS. THEY AREN'T JUST A LOT OF WORDS WHICH FORM SENTENCES AND PARAGRAPHS!

NOW, **FOR THE FIRST TIME EVER IN THE WORLD, STAN LEE WILL SHOW YOU EXACTLY HOW COMIC STRIPS ARE *WRITTEN!!!***



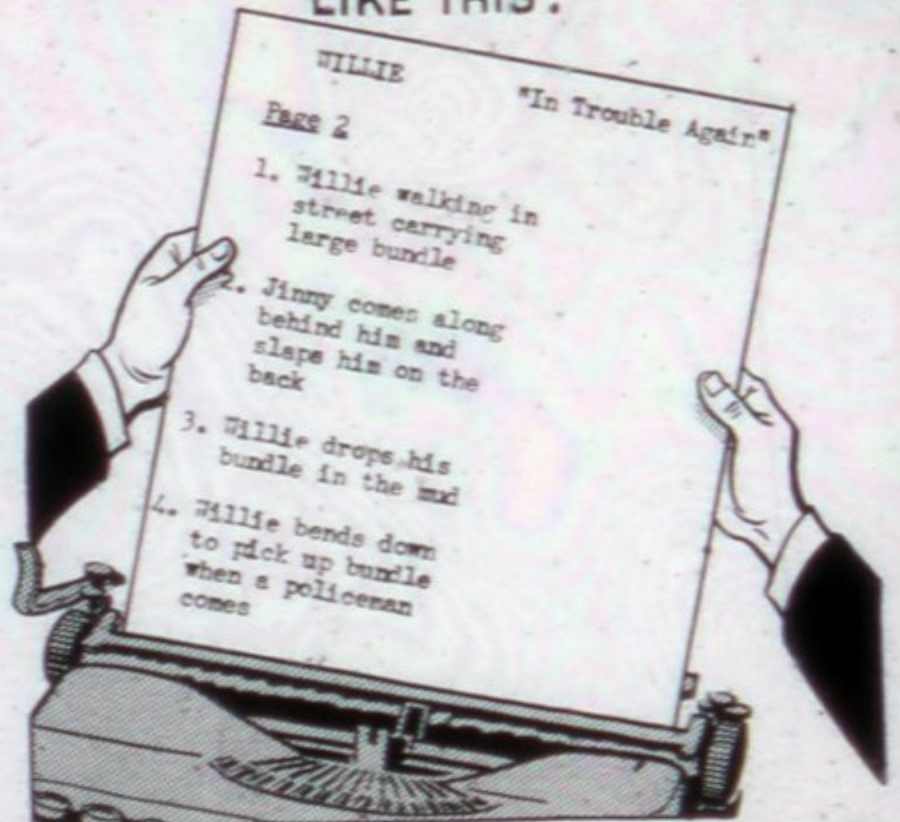




THE FIRST THING FOR THE WRITER TO REMEMBER IS THAT HE IS WRITING THE COMIC SCRIPT FOR AN ARTIST TO ILLUSTRATE!

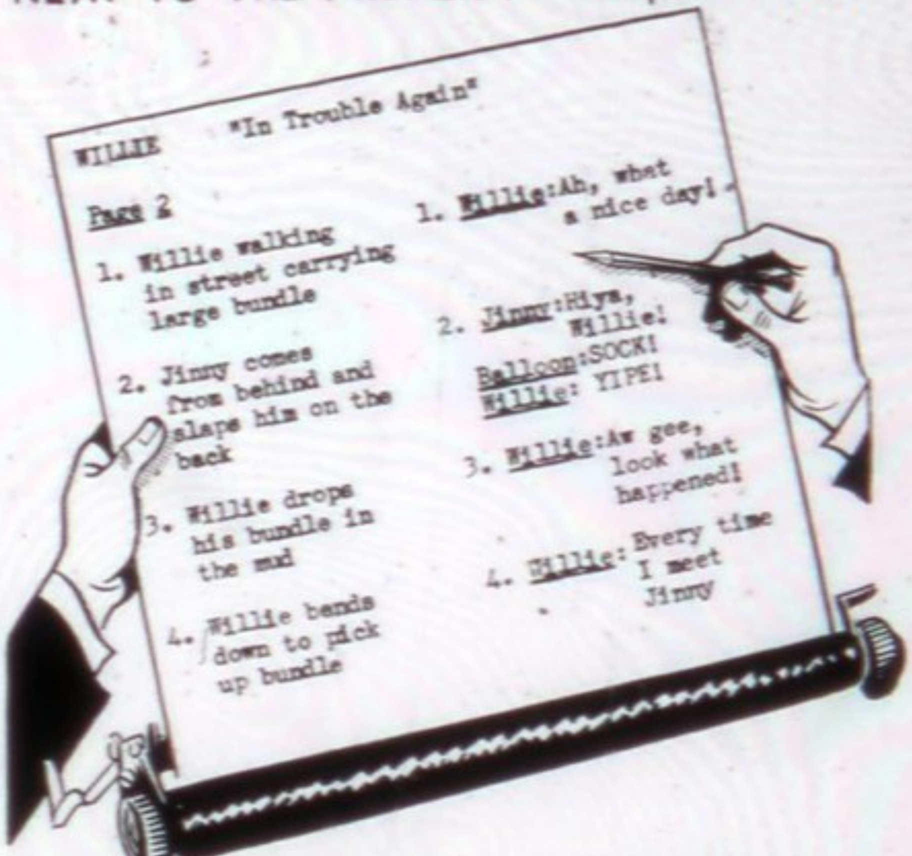
SO, THE WRITER MUST TELL THE ARTIST WHAT PICTURES TO DRAW PANEL-BY-PANEL!

IN ORDER TO TELL THE ARTIST WHAT TO DRAW, THE WRITER WRITES BRIEF DESCRIPTIONS DOWN ONE HALF OF THE PAGE, LIKE THIS:



THEN, AFTER ALL THE DESCRIPTIONS ARE WRITTEN, THE WRITER MUST ADD THE DIALOGUE *(WHAT THE CHARACTERS SAY IN THE SCRIPT!)*

THE DIALOGUE FOR EACH PANEL IS WRITTEN IN THE EMPTY COLUMNS NEXT TO THE PROPER PANEL, LIKE THIS:



AND THAT IS WHAT AN ACTUAL PAGE OF A REAL SCRIPT LOOKS LIKE!!!

SECRET NO. 9

WHAT HAPPENS TO A SCRIPT AFTER IT IS WRITTEN?

AT THIS POINT, WE'RE GOING TO FOLLOW THE SCRIPT WHICH THE WRITER HAS WRITTEN, AND SEE HOW IT BECOMES A FINISHED COMIC STRIP!

FIRST, IT GOES TO THE EDITOR! THE EDITOR READS IT CAREFULLY!



HE CHECKS TO MAKE SURE THAT THE SCRIPT IS FUNNY,

- INTERESTING,
- EASY TO UNDERSTAND,
- ENJOYABLE,
- WELL WRITTEN...

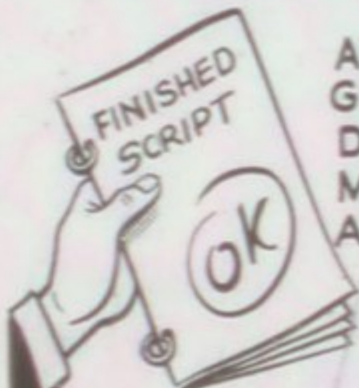
IF IT ISN'T GOOD ENOUGH TO SATISFY HIM, THE EDITOR GIVES IT BACK TO THE WRITER AND HAS HIM WRITE IT OVER AGAIN UNTIL IT'S GOOD!

SECRET No. 10 — HOW ARE COMIC STRIPS DRAWN?

THIS IS THE QUESTION WHICH IS ASKED MORE OFTEN THAN ANY OTHER!

And NOW FOR THE FIRST TIME EVER IN THE WORLD, STAN LEE WILL GIVE YOU THE ANSWER!

ON THE PAGE BEFORE THIS ONE, WE SAW THAT THE EDITOR GOT THIS SCRIPT FROM THE WRITER AND CHECKED IT TO MAKE SURE IT WAS GOOD ENOUGH TO BE DRAWN!



AFTER THE SCRIPT IS GOOD ENOUGH TO BE DRAWN, THE EDITOR MUST GIVE IT TO THE ARTIST! ***But...***

THE SCRIPT IS SOMETIMES GIVEN TO ***MORE THAN ONE ARTIST!!!*** AND NOW,

HERE IS A VERY IMPORTANT SECRET BEHIND THE COMICS...

THERE MIGHT BE AS MANY AS ***THREE ARTISTS*** ALL DRAWING THE SAME COMIC STRIP!!!

HOW? *YOU ASK!!!*

HERE'S HOW:

FIRST, COMES ARTIST NUMBER ONE. HE IS THE ***PENCILLER***



THE "PENCILLER" IS THE FIRST ARTIST TO GET THE SCRIPT FROM THE EDITOR!

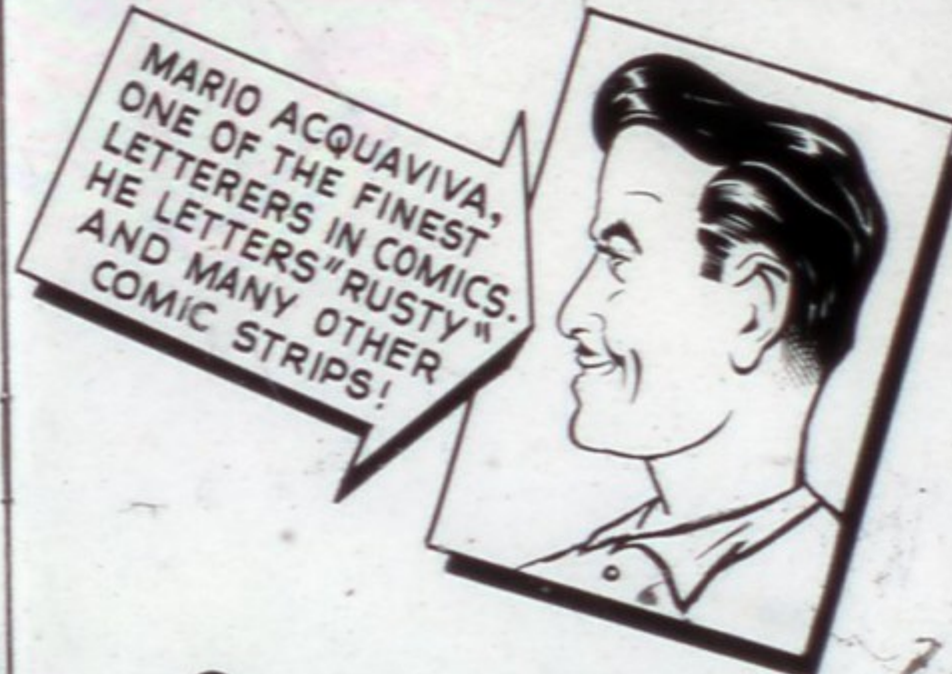


HE DRAWS THE STRIP ALL IN PENCIL, FOLLOWING THE DIRECTIONS WHICH THE WRITER WROTE FOR HIM IN THE SCRIPT...



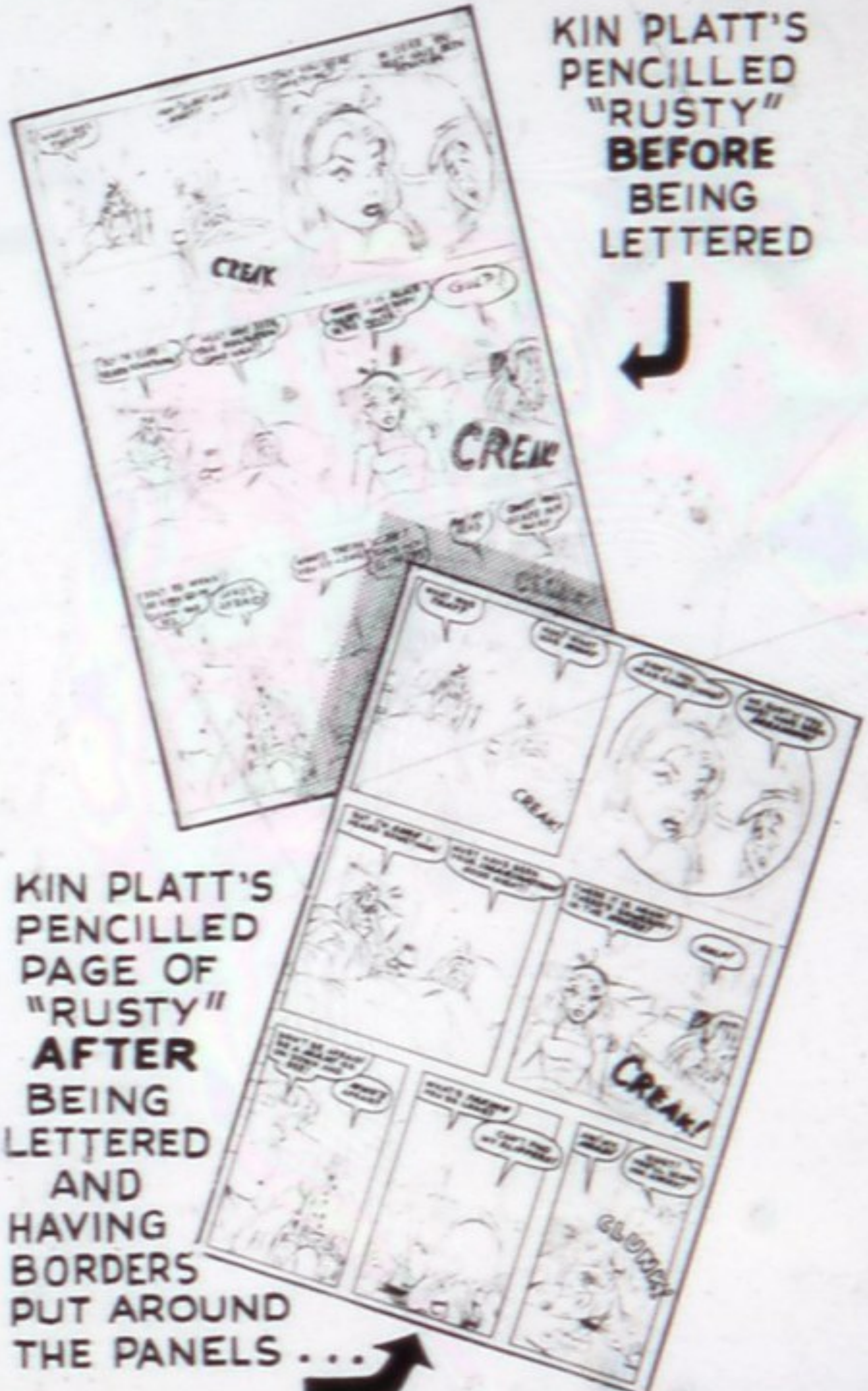
BUT AFTER THE STRIP HAS BEEN DRAWN IN PENCIL, THERE ARE STILL MANY MANY MORE STAGES WHICH IT MUST GO THRU!

THE NEXT PERSON TO WORK ON THE STRIP IS "THE LETTERER". HE IS THE ONE WHO LETTERS ALL THE WORDS VERY CLEARLY AND CLEVERLY SO THAT YOU CAN READ THEM EASILY!



ON THE NEXT PAGE YOU CAN SEE WHAT A PENCILLED PAGE LOOKS LIKE AFTER IT HAS BEEN LETTERED...

KIN PLATT'S PENCILLED "RUSTY" **BEFORE** BEING LETTERED



KIN PLATT'S PENCILLED PAGE OF "RUSTY" **AFTER** BEING LETTERED AND HAVING BORDERS PUT AROUND THE PANELS . . .

SO FAR WE HAVE FOLLOWED THE STRIP FROM THE TIME IT IS WRITTEN, TO THE PENCILLER, TO THE LETTERER!



NOW, IT MUST GO TO STILL ANOTHER ARTIST FOR THE FINISHING TOUCH... IT MUST NOW GO TO "***THE INKER***"!

AS YOU CAN SEE, THERE ARE WOMEN ARTISTS AS WELL AS MEN IN THE COMIC MAGAZINE FIELD!

THE INKER IS THE ARTIST WHO INKS OVER THE PENCILLER'S DRAWINGS. BUT INSTEAD OF USING A PENCIL, THE INKER USES A PAINT BRUSH DIPPED INTO BLACK INDIA INK!

WANNA SEE WHAT "INKING" LOOKS LIKE?

KIN'S PAGE OF "RUSTY" PENCILLED *and* LETTERED



KIN'S PAGE OF "RUSTY" PENCILLED AND LETTERED *and* **INKED...**



AND SO THE PAGE IS FINISHED! IT HAS BEEN PENCILLED, LETTERED, AND INKED!

NOW, JUST FOR FUN!

WOULD **YOU** LIKE TO TRY YOUR HAND AT WRITING, DRAWING OR LETTERING?

O.K! ON THE PAGES THAT FOLLOW YOU WILL FIND SOME SIMPLE, AMUSING TESTS. TRY THEM JUST FOR FUN!

AND THEN, AFTER THE NOVELTY TESTS, THERE WILL BE MANY MANY MORE FASCINATING SECRETS BEHIND THE COMICS! ***LET'S GO!***

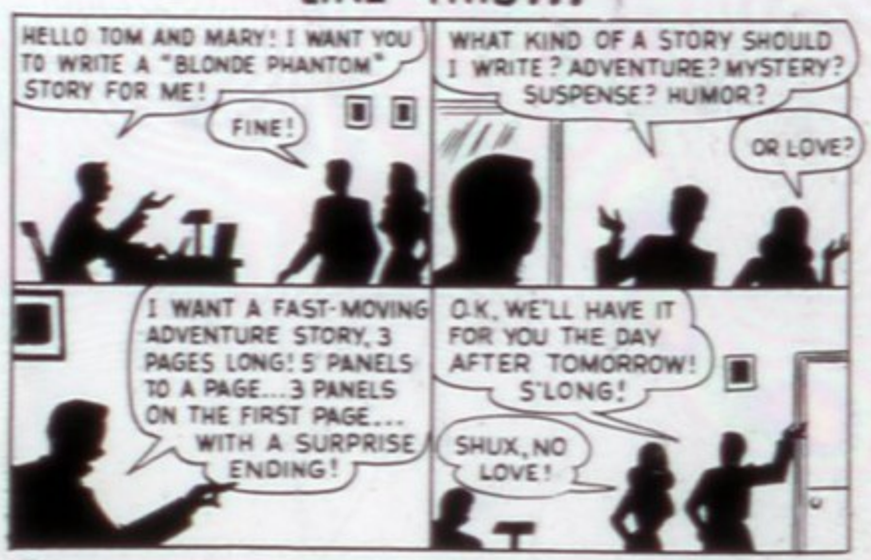
NOW YOU WRITE A COMIC STRIP!

HERE'S A NOVELTY TEST TO SEE WHAT KIND OF A COMIC STRIP _YOU_ COULD WRITE!



SUPPOSE YOU AND A FRIEND OF YOURS ARE WRITERS, AND THE EDITOR CALLS YOU INTO HIS OFFICE TO TELL YOU WHAT KIND OF A STORY HE WANTS YOU TO WRITE FOR HIM...

YOUR CONVERSATION WITH THE EDITOR WOULD GO SOMETHING LIKE THIS...





OK!

ON PAGES 21 AND 22 YOU LEARNED HOW TO WRITE A COMIC STRIP... AND ON THE PAGE OPPOSITE THIS ONE YOU JUST RECEIVED AN ASSIGNMENT, FROM THE EDITOR!

LET'S GET STARTED, THEN!

IF YOU HAVE NO TYPEWRITER, YOU CAN WRITE THE SCRIPT IN LONG-HAND, JUST SO LONG AS IT IS EASY TO READ!



IT SHOULD TAKE YOU ABOUT AN HOUR TO WRITE EACH PAGE...

BUT DON'T RUSH!



SOMETIMES A WRITER WILL SPEND ALL DAY ON A PAGE, IF HE HAS TROUBLE GETTING A GOOD IDEA!

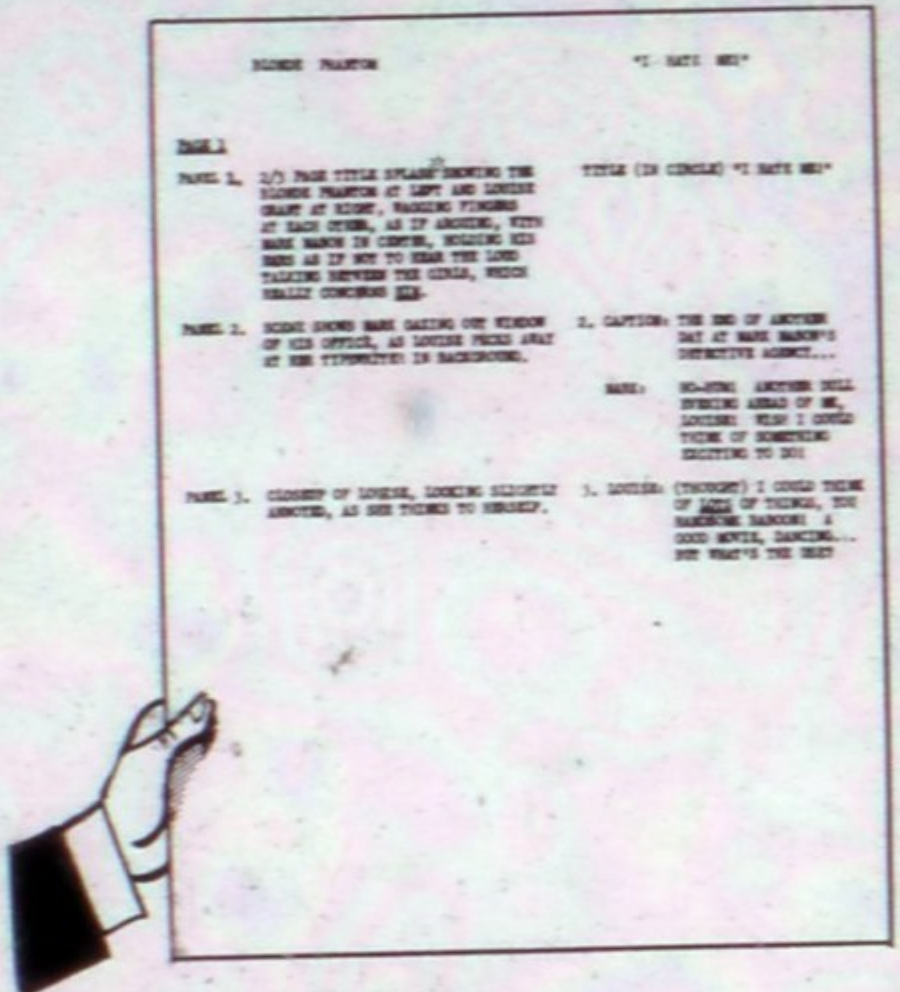
AFTER YOU HAVE FINISHED ***YOUR*** SCRIPT, YOU MIGHT COMPARE IT WITH THE ONE BEGINNING ON THE NEXT PAGE . . .

THE FOLLOWING SCRIPT WAS WRITTEN BY ALAN SULMAN, ACE COMIC WRITER AND EDITOR, AND PERSONAL ASSOCIATE OF STAN LEE . . . .



THE SCRIPT WHICH BEGINS ON THE NEXT PAGE APPEARED IN THE NUMBER 15 ISSUE OF "BLONDE PHANTOM COMICS" UNDER THE TITLE "I HATE ME!"

ALAN SULMAN'S SCRIPT . . .



BLONDE PHANTOM "I HATE ME!"

PAGE 1

PANEL 1. 2/3 PAGE TITLE SPLASH* SHOWING THE BLONDE PHANTOM AT LEFT AND LOUISE GRANT AT RIGHT, WAGGING FINGERS AT EACH OTHER, AS IF ARGUING, WITH MARK MASON IN CENTER, HOLDING HIS HEAD AS IF NOT TO HEAR THE LOUD TALKING BETWEEN THE GIRLS, WHICH REALLY CONCERNS HIM.

TITLE (IN CIRCLE) "I HATE ME!"

PANEL 2. SCENE SHOWS MARK GAZING OUT WINDOW OF HIS OFFICE, AS LOUISE PECKS AWAY AT HER TYPEWRITER IN BACKGROUND.

2. CAPTION: THE END OF ANOTHER DAY AT MARK MASON'S DETECTIVE AGENCY...

MARK: HO-HUM! ANOTHER DULL EVENING AHEAD OF ME, LOUISE! WISH I COULD THINK OF SOMETHING EXCITING TO DO!

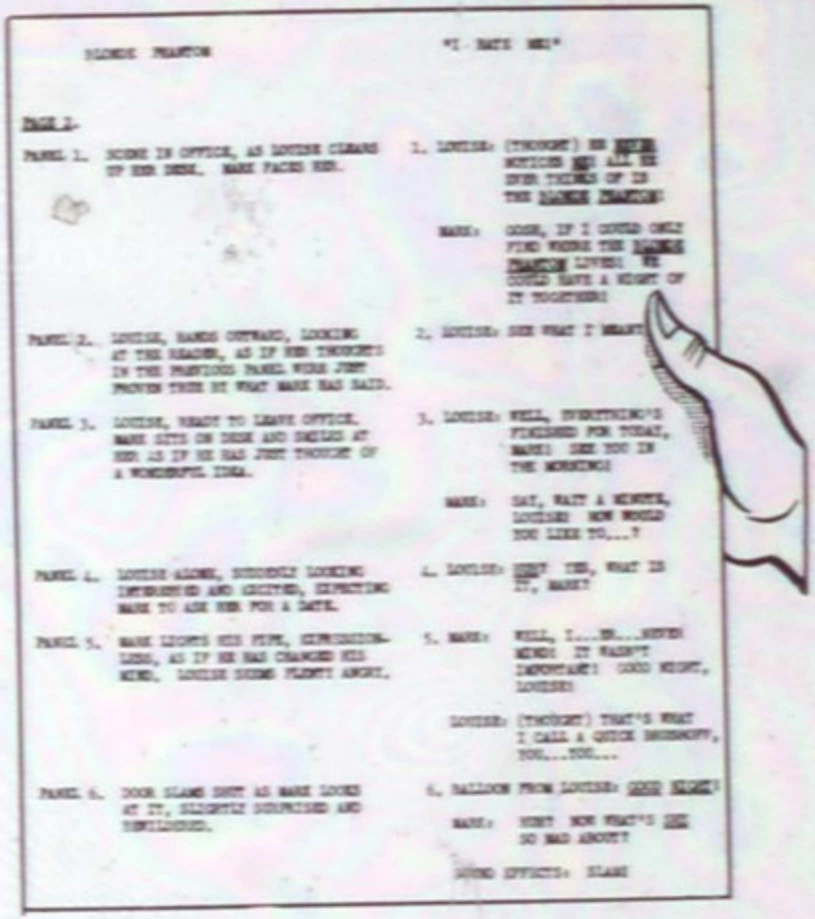
PANEL 3. CLOSEUP OF LOUISE, LOOKING SLIGHTLY ANNOYED, AS SHE THINKS TO HERSELF.

3. LOUISE: (THOUGHT) I COULD THINK OF LOTS OF THINGS, YOU HANDSOME BABOON! A GOOD MOVIE, DANCING... BUT WHAT'S THE USE?

* **TITLE SPLASH:**
MEANS THE LARGE PICTURE WHICH USUALLY OPENS EVERY COMIC STRIP AND GIVES THE READER SOME IDEA OF WHAT THE STRIP IS GOING TO BE ABOUT!

MORE ON THE NEXT PAGE . . .

PAGE 2 OF ALAN SULMAN'S SCRIPT...



BLONDE PHANTOM "I HATE ME!"

PAGE 2.

PANEL 1. SCENE IN OFFICE, AS LOUISE CLEARS UP HER DESK. MARK FACES HER.
1. LOUISE: (THOUGHT) HE NEVER NOTICES ME! ALL HE EVER THINKS OF IS THE BLONDE PHANTOM!
MARK: GOSH, IF I COULD ONLY FIND WHERE THE BLONDE PHANTOM LIVES! WE COULD HAVE A NIGHT OF IT TOGETHER!

PANEL 2. LOUISE, HANDS OUTWARD, LOOKING AT THE READER, AS IF HER THOUGHTS IN THE PREVIOUS PANEL WERE JUST PROVEN TRUE BY WHAT MARK HAS SAID.
2. LOUISE: SEE WHAT I MEAN?

PANEL 3. LOUISE, READY TO LEAVE OFFICE. MARK SITS ON DESK AND SMILES AT HER AS IF HE HAS JUST THOUGHT OF A WONDERFUL IDEA.
3. LOUISE: WELL, EVERYTHING'S FINISHED FOR TODAY, MARK! SEE YOU IN THE MORNING!
MARK: SAY, WAIT A MINUTE, LOUISE! HOW WOULD YOU LIKE TO...?

PANEL 4. LOUISE ALONE, SUDDENLY LOOKING INTERESTED AND EXCITED, EXPECTING MARK TO ASK HER FOR A DATE.
4. LOUISE: HMM? YES, WHAT IS IT, MARK?

PANEL 5. MARK LIGHTS HIS PIPE, EXPRESSIONLESS, AS IF HE HAS CHANGED HIS MIND. LOUISE SEEMS PLENTY ANGRY.
5. MARK: WELL, I...ER...NEVER MIND! IT WASN'T IMPORTANT! GOOD NIGHT, LOUISE!
LOUISE: (THOUGHT) THAT'S WHAT I CALL A QUICK BRUSHOFF, YOU...YOU...

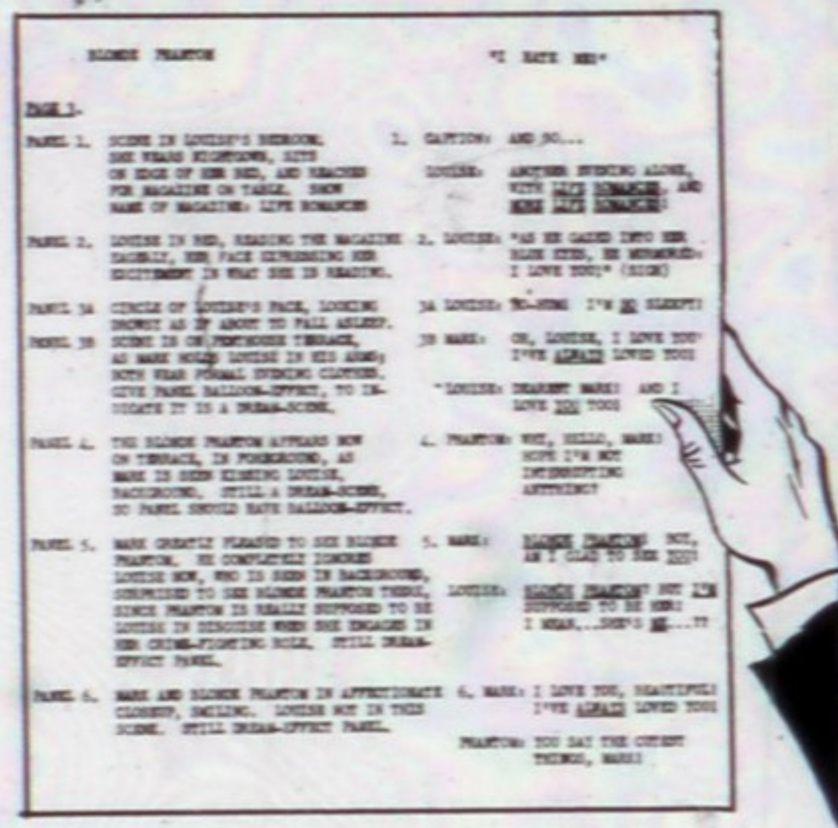
PANEL 6. DOOR SLAMS SHUT AS MARK LOOKS AT IT, SLIGHTLY SURPRISED AND BEWILDERED.
6. BALLOON FROM LOUISE: GOOD NIGHT!
MARK: HUH? NOW WHAT'S SHE SO MAD ABOUT?
SOUND EFFECTS: SLAM!

IN PANEL 1, NOTE THE WORD "THOUGHT" IN PARENTHESIS. THAT MEANS LOUISE ISN'T **SAYING** THESE WORDS, BUT IS **THINKING** THEM!

NOTE:

FROM PANEL 3B ON, THE PANELS ARE DRAWN IN BALLOON EFFECT TO INDICATE ACTION OCCURRING WITHIN A DREAM!

PAGE 3 OF ALAN SULMAN'S SCRIPT



BLONDE PHANTOM "I HATE ME!"

PAGE 3.

PANEL 1. SCENE IN LOUISE'S BEDROOM. SHE WEARS NIGHTGOWN, SITS ON EDGE OF HER BED, AND REACHES FOR MAGAZINE ON TABLE. SHOW NAME OF MAGAZINE: LIFE ROMANCES
1. CAPTION: AND SO...
LOUISE: ANOTHER EVENING ALONE, WITH LIFE ROMANCES, AND NO LIFE ROMANCES!

PANEL 2. LOUISE IN BED, READING THE MAGAZINE EAGERLY, HER FACE EXPRESSING HER EXCITEMENT IN WHAT SHE IS READING.
2. LOUISE: "AS HE GAZED INTO HER BLUE EYES, HE MURMURED: I LOVE YOU!" (SIGH)

PANEL 3A CIRCLE OF LOUISE'S FACE, LOOKING DROWSY AS IF ABOUT TO FALL ASLEEP.
3A LOUISE: HO-HUM! I'M SO SLEEPY!

PANEL 3B SCENE IS ON PENTHOUSE TERRACE, AS MARK HOLDS LOUISE IN HIS ARMS; BOTH WEAR FORMAL EVENING CLOTHES. GIVE PANEL BALLOON-EFFECT, TO INDICATE IT IS A DREAM-SCENE.
3B MARK: OH, LOUISE, I LOVE YOU! I'VE ALWAYS LOVED YOU!
LOUISE: DEAREST MARK! AND I LOVE YOU TOO!

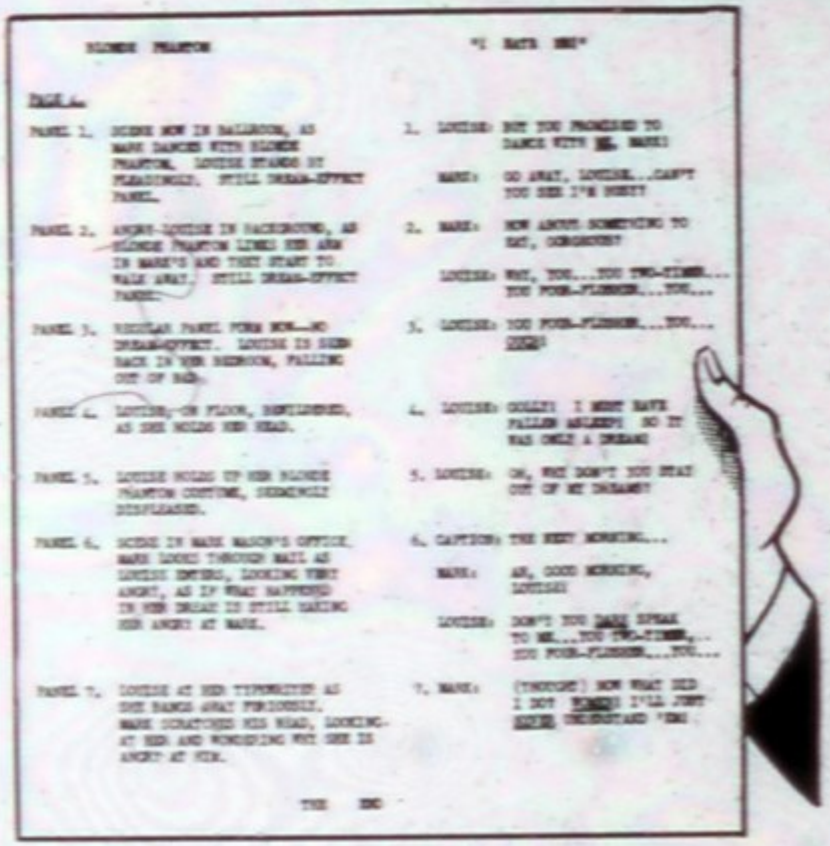
PANEL 4. THE BLONDE PHANTOM APPEARS NOW ON TERRACE, IN FOREGROUND, AS MARK IS SEEN KISSING LOUISE, BACKGROUND. STILL A DREAM-SCENE, SO PANEL SHOULD HAVE BALLOON-EFFECT.
4. PHANTOM: WELL, HELLO, MARK! HOPE I'M NOT INTERRUPTING ANYTHING?

PANEL 5. MARK GREATLY PLEASED TO SEE BLONDE PHANTOM. HE COMPLETELY IGNORES LOUISE NOW, WHO IS SEEN IN BACKGROUND, SURPRISED TO SEE BLONDE PHANTOM THERE, SINCE PHANTOM IS REALLY SUPPOSED TO BE LOUISE IN DISGUISE WHEN SHE ENGAGES IN HER CRIME-FIGHTING ROLE. STILL DREAM-EFFECT PANEL.
5. MARK: BLONDE PHANTOM! BOY, AM I GLAD TO SEE YOU!
LOUISE: BLONDE PHANTOM? BUT I'M SUPPOSED TO BE HER! I MEAN,...SHE'S ME...??

PANEL 6. MARK AND BLONDE PHANTOM IN AFFECTIONATE CLOSEUP, SMILING. LOUISE NOT IN THIS SCENE. STILL DREAM-EFFECT PANEL.
6. MARK: I LOVE YOU, BEAUTIFUL! I'VE ALWAYS LOVED YOU!
PHANTOM: YOU SAY THE CUTEST THINGS, MARK!

THE LAST PAGE FOLLOWS...

THE FOURTH AND FINAL PAGE OF ALAN SULMAN'S SCRIPT...



BLONDE PHANTOM "I HATE HIM"

PAGE 4.

PANEL 1. SCENE NOW IN BALLROOM, AS MARK DANCES WITH BLONDE PHANTOM. LOUISE STANDS BY PLEADINGLY. STILL DREAM-EFFECT PANEL.

1. LOUISE: BUT YOU PROMISED TO DANCE WITH ME, MARK!

MARK: GO AWAY, LOUISE...CAN'T YOU SEE I'M BUSY?

PANEL 2. ANGRY LOUISE IN BACKGROUND, AS BLONDE PHANTOM LINKS HER ARM IN MARK'S AND THEY START TO WALK AWAY. STILL DREAM-EFFECT PANEL.

2. MARK: HOW ABOUT SOMETHING TO EAT, GORGEOUS?

LOUISE: WHY, YOU...YOU TWO-TIMER... YOU FOUR-FLUSHER...YOU...

PANEL 3. REGULAR PANEL FROM NOW—NO DREAM-EFFECT. LOUISE IS SEEN BACK IN HER BEDROOM, FALLING OUT OF BED.

3. LOUISE: YOU FOUR-FLUSHER...YOU... OOPS!

PANEL 4. LOUISE, ON FLOOR, BEWILDERED, AS SHE HOLDS HER HEAD.

4. LOUISE: GOLLY! I MUST HAVE FALLEN ASLEEP! SO IT WAS ONLY A DREAM!

PANEL 5. LOUISE HOLDS UP HER BLONDE PHANTOM COSTUME, SEEMINGLY DISPLEASED.

5. LOUISE: OH, WHY DON'T YOU STAY OUT OF MY DREAMS?

PANEL 6. SCENE IN MARK MASON'S OFFICE. MARK LOOKS THROUGH MAIL AS LOUISE ENTERS, LOOKING VERY ANGRY, AS IF WHAT HAPPENED IN HER DREAM IS STILL MAKING HER ANGRY AT MARK.

6. CAPTION: THE NEXT MORNING...

MARK: AH, GOOD MORNING, LOUISE!

LOUISE: DON'T YOU DARE SPEAK TO ME...YOU TWO-TIMER... YOU FOUR-FLUSHER...YOU...

PANEL 7. LOUISE AT HER TYPEWRITER AS SHE BANGS AWAY FURIOUSLY. MARK SCRATCHES HIS HEAD, LOOKING AT HER AND WONDERING WHY SHE IS ANGRY AT HIM.

7. MARK: (THOUGHT) NOW WHAT DID I DO? WOMEN! I'LL JUST NEVER UNDERSTAND 'EM!

THE END

NOTE:

THE FINAL PANEL OF THE STORY CONTAINS A CLEVER "SOCK" ENDING TO MAKE CLIMAX INTERESTING AND STRONG!

AND NOW FOR ANOTHER INTERESTING ANGLE OF COMICS...

NOW YOU TRY TO DRAW THAT SCRIPT!

THOSE OF YOU READERS WHO ARE INTERESTED IN DRAWING AND WHO WONDER IF YOU HAVE THE TALENT...

Here is your chance to find out !!!

THE NEXT FOUR PAGES HAVE BEEN LEFT COMPLETELY BLANK EXCEPT FOR BORDERS AROUND THE PAGES...

NOW...

USING THE SCRIPT YOU HAVE JUST READ, TRY DRAWING THE BLONDE PHANTOM STORY IN THE PROPER SPACES! ***Take Your Time!***

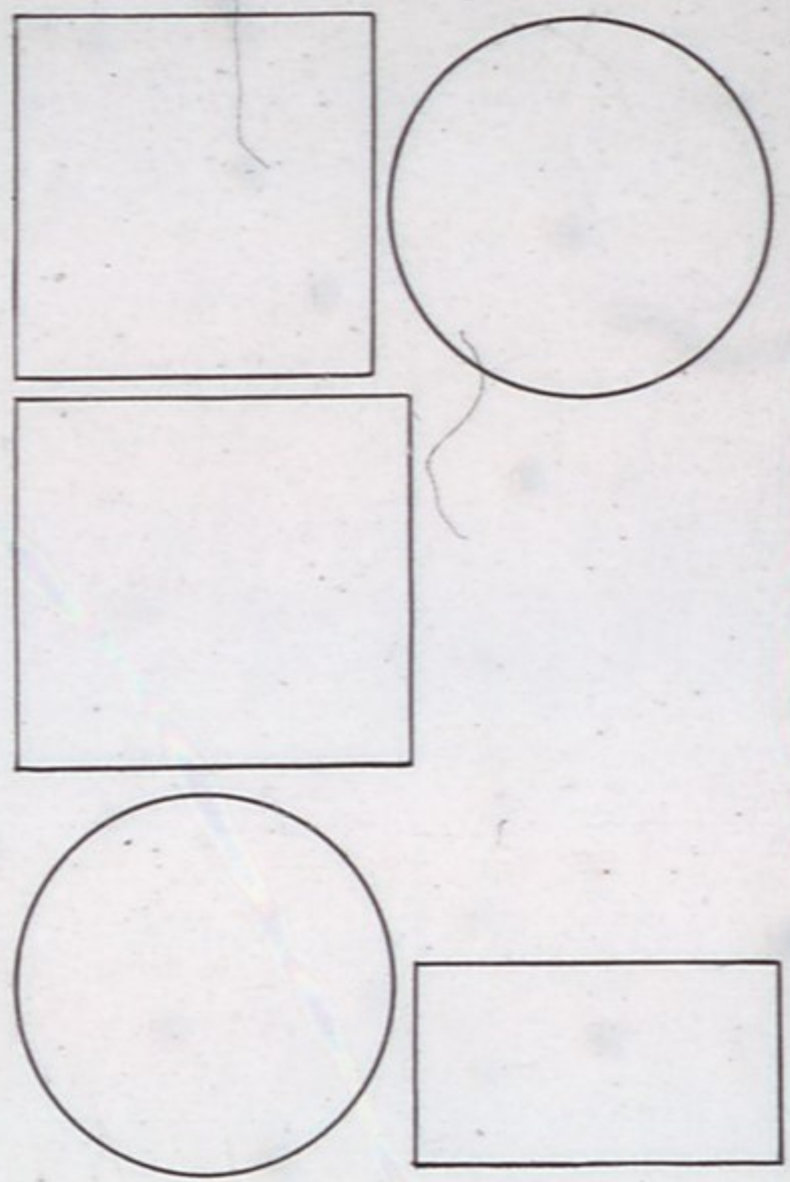
REMEMBER:

IT SOMETIMES TAKES A FULL DAY FOR AN ARTIST TO DRAW A PAGE!

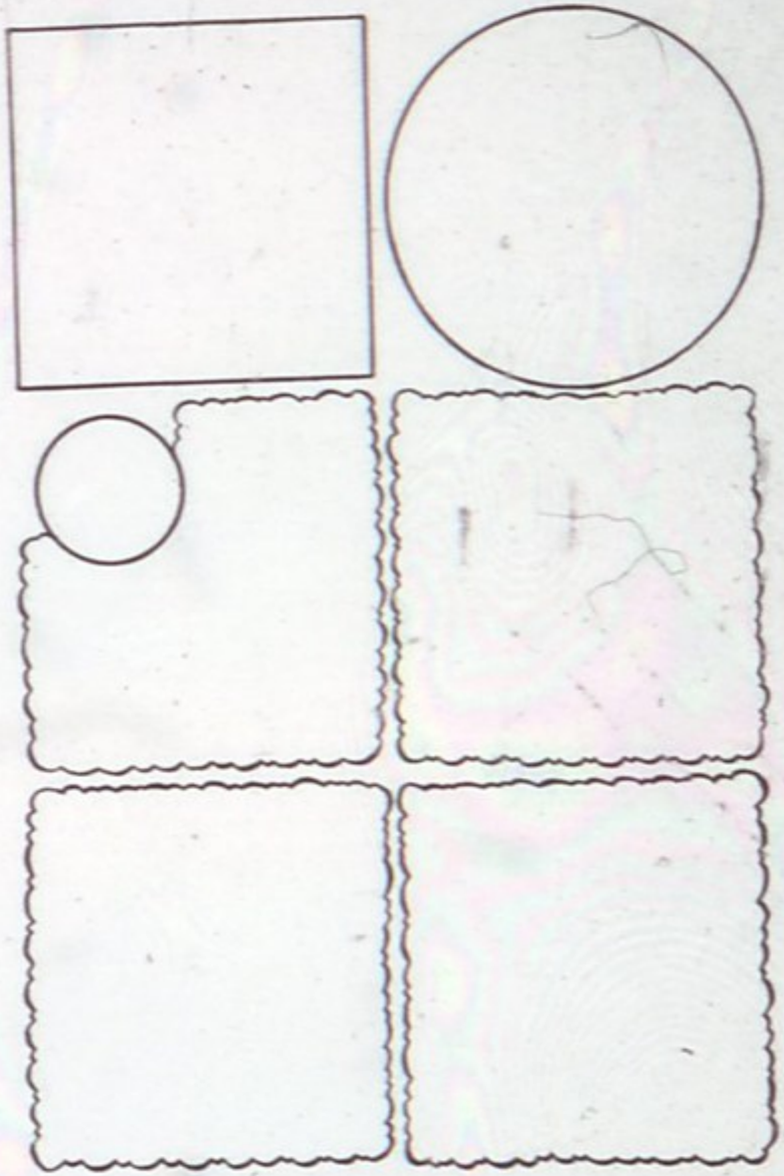
SOUNDS LIKE FUN? O.K., LET'S TRY-



PAGE 1



PAGE 2



PAGE 3



PAGE 4

THERE!

NOW YOU'VE DONE IT!



LOTS OF FUN. WASN'T IT?

BUT,

YOU'RE GONNA ASK, "HOW WILL I KNOW WHETHER WHAT I HAVE DONE IS ANY GOOD OR NOT?"

Here's How...

ON THE NEXT FOUR PAGES YOU WILL FIND THE SCRIPT "I HATE ME" ALL DRAWN OUT FOR YOU **EXACTLY AS IT APPEARED IN BLONDE PHANTOM COMICS *No. 15***



THIS STRIP WAS DRAWN BY SYD SHORES THE TALENTED ARTIST WHO BRINGS YOU THE "BLONDE PHANTOM" AND "CAPTAIN AMERICA" EVERY MONTH!

So Now,

TURN THE PAGE AND COMPARE WHAT **YOU** HAVE DRAWN WITH SYD SHORES' DRAWINGS!



PAGE 1

OF SYD SHORES'
"BLONDE PHANTOM"



PAGE 2

OF SYD SHORES'
"BLONDE PHANTOM"



PAGE 3

OF SYD SHORES'
"BLONDE PHANTOM"



PAGE 4

OF SYD SHORES'
"BLONDE PHANTOM"

'THERE!

NOW FOR THE FIRST TIME EVER IN THE WORLD, STAN LEE HAS GIVEN YOU A CHANCE TO COMPARE YOUR WORK WITH THAT OF A REAL PROFESSIONAL ARTIST!



HOPE YOU DID WELL!

But, LET'S FORGET ABOUT DRAWING FOR A WHILE AND GET ON TO STILL ANOTHER OF THE MANY FASCINATING PHASES OF COMIC MAGAZINES . . .

ARE YOU BEGINNING TO REALIZE NOW WHY "THE SECRETS BEHIND THE COMICS" HAS BEEN CALLED THE MOST COMPLETE BOOK ABOUT COMIC MAGAZINES EVER PUBLISHED... ...AS WELL AS THE MOST EXCITING?

SECRET NO. 11 — HOW THE *Lettering* ON A COMIC IS DONE

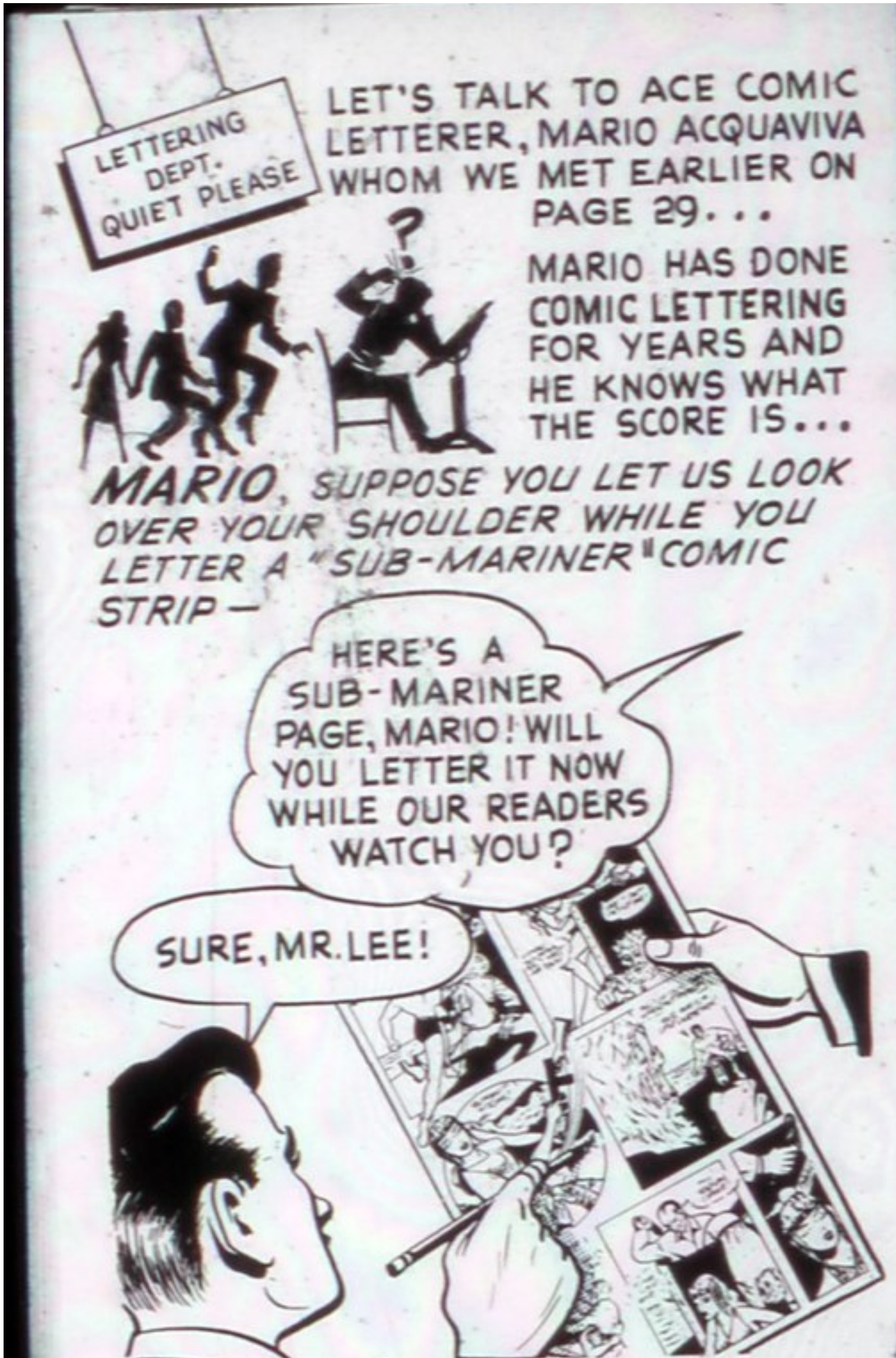
LETTERING IS SOMETHING WHICH IS USUALLY TAKEN FOR GRANTED...

WE SEE THE WORDS ON EACH COMIC STRIP, AND WE READ THEM CAREFULLY, BUT WE SELDOM THINK OF ASKING, HOW DO THEY GET THERE? ARE THEY "TYPED" THERE WITH A TYPEWRITER? ARE THEY PRINTED BY A PRINTING PRESS? OR WHAT?



WELL, LET'S FIND OUT . . .

LET'S FIND A LETTERER AND ASK HIM . . .


LETTERING DEPT. QUIET PLEASE
LET'S TALK TO ACE COMIC LETTERER, MARIO ACQUAVIVA WHOM WE MET EARLIER ON PAGE 29. . .
MARIO HAS DONE COMIC LETTERING FOR YEARS AND HE KNOWS WHAT THE SCORE IS...
MARIO, SUPPOSE YOU LET US LOOK OVER YOUR SHOULDER WHILE YOU LETTER A "SUB-MARINER" COMIC STRIP—
HERE'S A SUB-MARINER PAGE, MARIO! WILL YOU LETTER IT NOW WHILE OUR READERS WATCH YOU?
SURE, MR. LEE!


YOU SEE, THIS IS HOW I GET THE PAGE TO BE LETTERED. THE ARTIST HAS JUST FINISHED DRAWING IT!
AND AS YOU CAN SEE, THE ARTIST HAS VERY ROUGHLY LETTERED THE BALLOONS IN PENCIL TO SHOW ME WHERE TO PUT THEM!



AND THEN...

USING AN ORDINARY #FB6 LETTERING PEN I LETTER THE WORDS... ***RIGHT OVER*** THE ARTIST'S OWN PENCIL LETTERING! WHEN I FINISH THAT I ERASE THE ARTIST'S PENCIL LETTERING WITH A SOFT ART-GUM ERASER—THIS ERASER TAKES OFF THE PENCIL LETTERING BUT DOESN'T ERASE THE WORDS WHICH I HAVE LETTERED ON IN INDIA INK!



and finally...



LOOKS SIMPLE DOESN'T IT?... OK, SUPPOSE ***YOU*** TRY IT NOW...

HERE

IS PART OF A PAGE OF "GEORGIE" WHICH WAS PENCILLED BY CLEVER MICHAEL SEKOWSKY, ONE OF THE FASTEST ARTISTS IN THE COMIC MAGAZINE FIELD...



MEET MIKE SEKOWSKY

MIKE DRAWS GEORGIE, WILLIE, AND MANY OTHER TOP-FLIGHT COMICS!



NOW



PRETEND THAT YOU'RE THE LETTERER AND YOU'VE JUST BEEN GIVEN THE PAGE OF MIKE'S TO LETTER. READY? O.K, GO TO IT!

BUT FIRST, TURN THE PAGE AND SEE HOW MARIO HAS LETTERED IT! USE HIS LETTERING FOR A GUIDE!

THIS
IS MARIO'S PAGE!

NICE, ISN'T IT?
IF YOURS LOOKS
ANYTHING LIKE
THIS ONE,

YOU'RE PRETTY GOOD!

NOTICE THE DIFFERENT TYPES AND STYLES OF LETTERS MARIO USED IN THOSE FEW PANELS...



EACH TYPE OF WORD REQUIRES ITS OWN TYPE OF LETTER!



THE COMIC MAGAZINE BUSINESS SEEMS LIKE FUN DOESN'T IT?

WELL, HOLD ON TO YOUR HATS, *THERE'S STILL LOTS MORE...*

SECRET NO. 12

HOW A COMIC STRIP IS CREATED!

NOW LET'S TAKE UP A QUESTION WHICH HAS BEEN ON YOUR MIND AT SOME TIME OR OTHER...



HERE YOU ARE READING YOUR FAVORITE COMIC STRIP... YOU'RE ENJOYING THE STORY AND YOU LIKE THE STRIP



But YOU OFTEN THINK TO YOURSELF, "**HOW WAS THIS COMIC STRIP CREATED?**"

"THE SECRETS BEHIND THE COMICS" WAS WRITTEN TO TELL YOU **EVERYTHING** ABOUT COMICS. SO HERE'S THE ANSWER TO THE ABOVE QUESTION, **AS ONLY STAN LEE CAN TELL YOU...**

HERE IT IS!

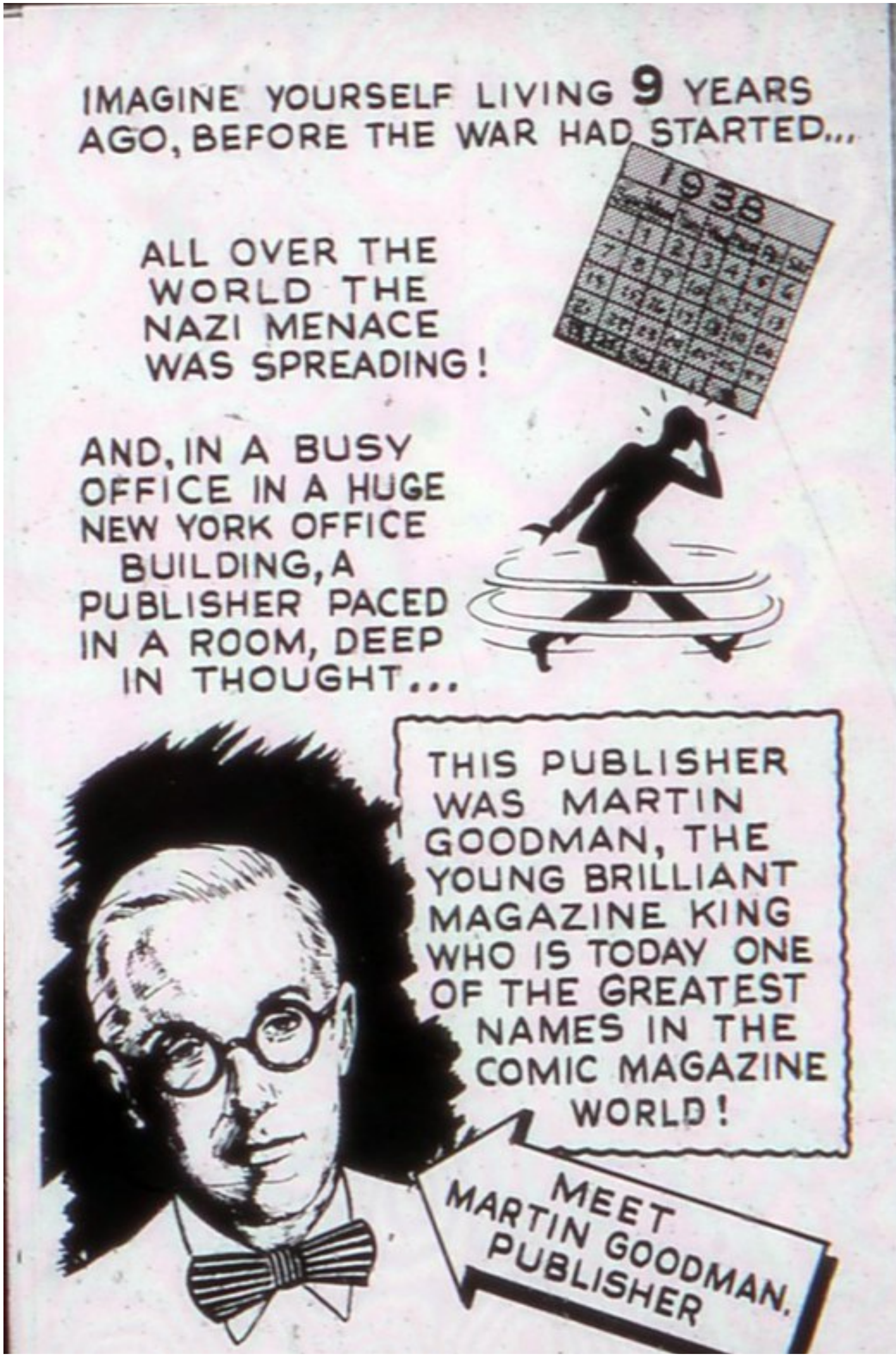


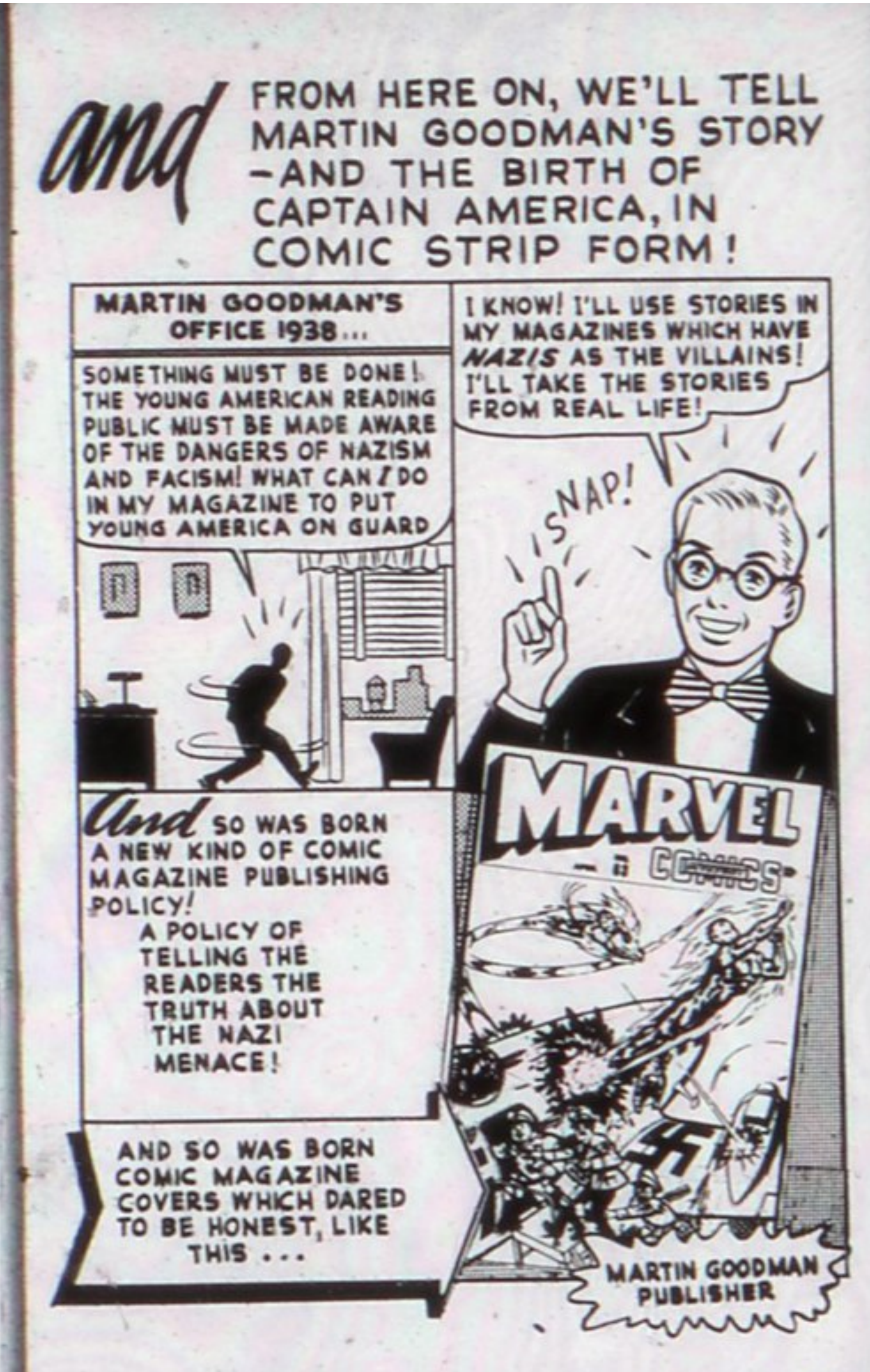
HERE'S A MAGAZINE WHICH HAS BEEN READ AND ENJOYED BY **MILLIONS** OF FANS FOR **MORE THAN 9 YEARS!**

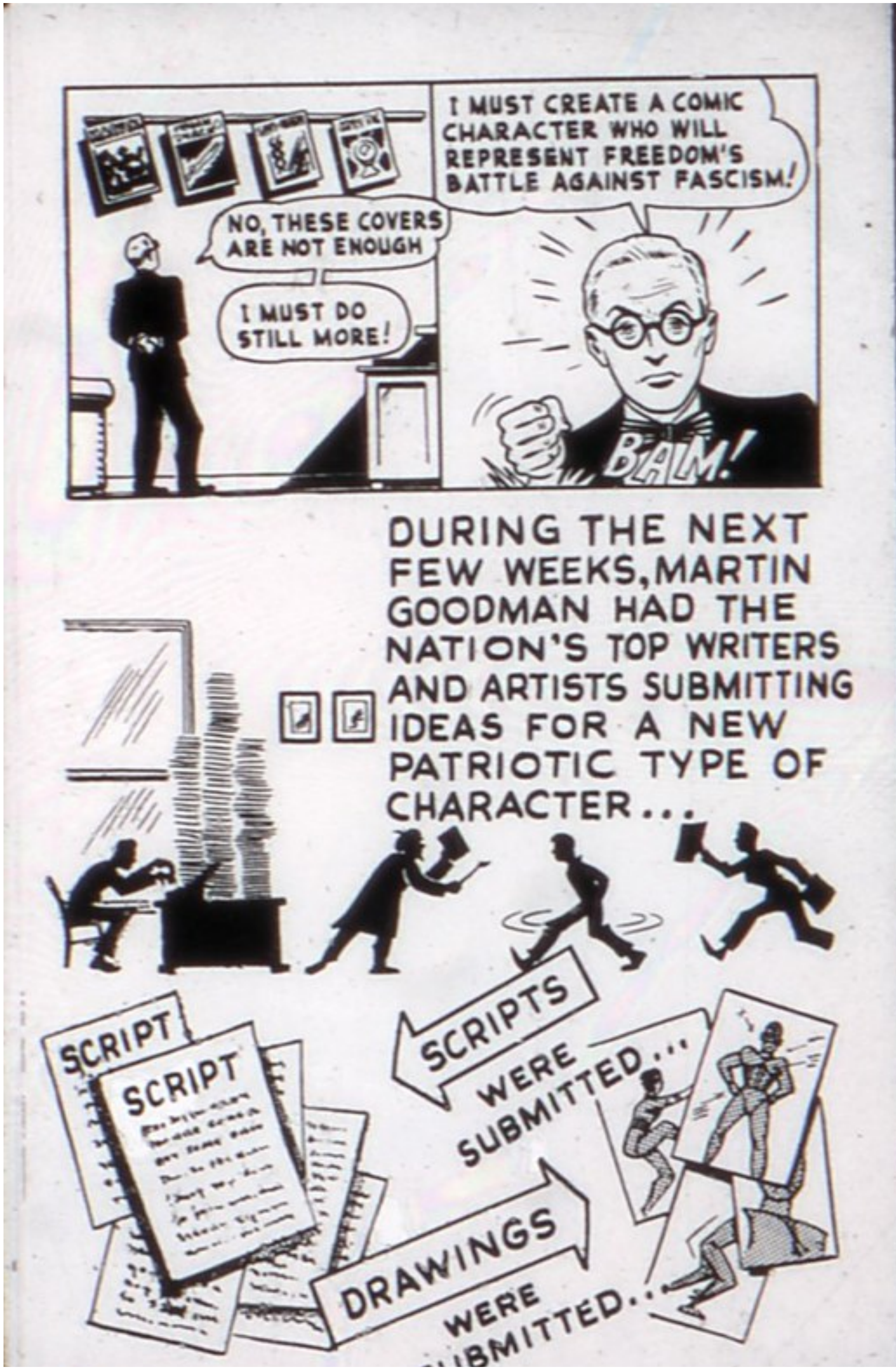


NOW LET'S FIND OUT EXACTLY HOW CAPTAIN AMERICA WAS CREATED!

and why...


IMAGINE YOURSELF LIVING 9 YEARS AGO, BEFORE THE WAR HAD STARTED...
1938
ALL OVER THE WORLD THE NAZI MENACE WAS SPREADING!
AND, IN A BUSY OFFICE IN A HUGE NEW YORK OFFICE BUILDING, A PUBLISHER PACED IN A ROOM, DEEP IN THOUGHT...
THIS PUBLISHER WAS MARTIN GOODMAN, THE YOUNG BRILLIANT MAGAZINE KING WHO IS TODAY ONE OF THE GREATEST NAMES IN THE COMIC MAGAZINE WORLD!
MEET MARTIN GOODMAN. PUBLISHER


and FROM HERE ON, WE'LL TELL MARTIN GOODMAN'S STORY —AND THE BIRTH OF CAPTAIN AMERICA, IN COMIC STRIP FORM!
MARTIN GOODMAN'S OFFICE 1938...
SOMETHING MUST BE DONE! THE YOUNG AMERICAN READING PUBLIC MUST BE MADE AWARE OF THE DANGERS OF NAZISM AND FACISM! WHAT CAN I DO IN MY MAGAZINE TO PUT YOUNG AMERICA ON GUARD
I KNOW! I'LL USE STORIES IN MY MAGAZINES WHICH HAVE NAZIS AS THE VILLAINS! I'LL TAKE THE STORIES FROM REAL LIFE!
SNAP!
And SO WAS BORN A NEW KIND OF COMIC MAGAZINE PUBLISHING POLICY!
A POLICY OF TELLING THE READERS THE TRUTH ABOUT THE NAZI MENACE!
MARVEL COMICS
AND SO WAS BORN COMIC MAGAZINE COVERS WHICH DARED TO BE HONEST, LIKE THIS ...
MARTIN GOODMAN PUBLISHER


I MUST CREATE A COMIC CHARACTER WHO WILL REPRESENT FREEDOM'S BATTLE AGAINST FASCISM!
NO, THESE COVERS ARE NOT ENOUGH
I MUST DO STILL MORE!
BAM!
DURING THE NEXT FEW WEEKS, MARTIN GOODMAN HAD THE NATION'S TOP WRITERS AND ARTISTS SUBMITTING IDEAS FOR A NEW PATRIOTIC TYPE OF CHARACTER...
SCRIPT
SCRIPT
SCRIPTS WERE SUBMITTED...
DRAWINGS WERE SUBMITTED...


UNTIL FINALLY, ONE CHARACTER WAS CHOSEN!
CAPTAIN AMERICA
SENTINEL OF LIBERTY!
BUT THEN-

MORE CONFERENCES HAD TO BE HELD TO DECIDE . . .

- WHAT TYPE OF COSTUME SHOULD HE WEAR?



- WHO SHOULD HIS ASSISTANT BE?



- WHO SHOULD WRITE AND DRAW THE STRIP?



- WHAT SHOULD CAPTAIN AMERICA BE WHEN HE'S OUT OF UNIFORM?



- WHAT VILLAINS SHOULD CAPTAIN AMERICA FIGHT?



AND MANY, MANY MORE SUCH IMPORTANT QUESTIONS HAD TO BE ANSWERED!

FOR WHEN A COMIC STRIP IS BORN, THE GREATEST EFFORT IS MADE TO SEE TO IT THAT THE COMIC STRIP IS PERFECT!



SECRET NO. 13

HOW ONE ARTIST CAN WRITE, PENCIL, AND INK HIS OWN STRIP!

WANNA MEET A CLEVER ARTIST AND A CLEVER WRITER?

OK --- HERE THEY ARE:



THEY'RE BOTH **ONE MAN!**

MEET MORRIS WEISS, ONE OF THE SPEEDIEST ARTISTS YOU CAN FIND!

MORRIS **WRITES, PENCILS** AND **INKS** THESE THREE FAMOUS STRIPS:

TESSIE *the* TYPIST
MARGIE
RUFFY ROPES

AND NOW HERE'S THE
CHANCE OF A LIFETIME...

TO WATCH THIS TOP-FLIGHT CARTOONIST AND WRITER AT WORK!!!

LET'S SPEND ONE DAY WITH MORRIS WEISS... HERE IT IS, EARLY IN THE MORNING...

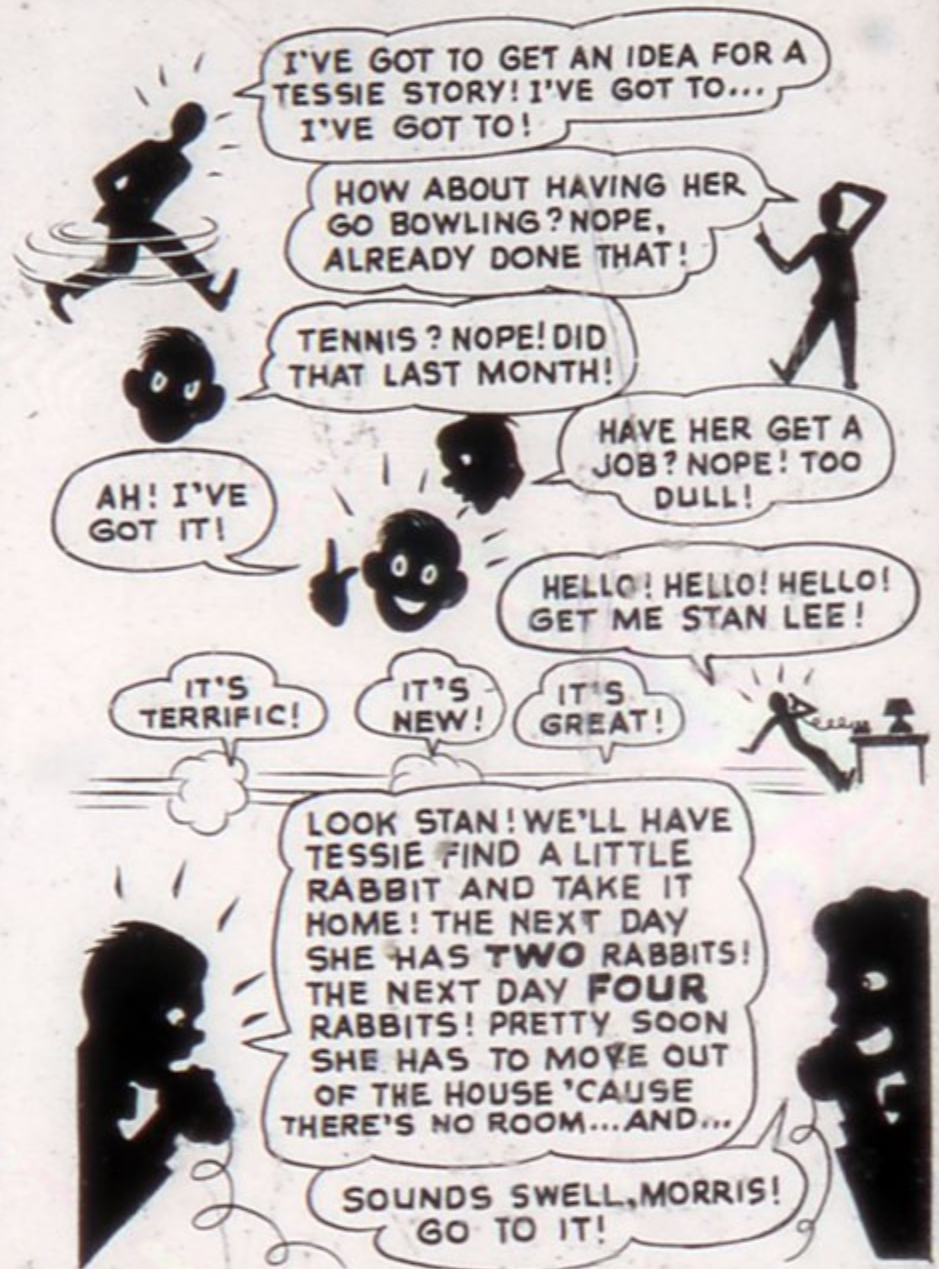


AND SO, AS MORRIS ENERGETICALLY LEAPS OUT OF BED, EAGER TO BEGIN HIS EXCITING WORK, HIS DAY STARTS...



BUT SERIOUSLY NOW, ONCE HE GETS STARTED, MORRIS WEISS IS ONE OF THE FASTEST MEN IN THE BUSINESS...

... AND TO THOSE WHO THINK THAT WRITING AND DRAWING COMICS IS ALL PLAY AND NO WORK, WATCH THIS...



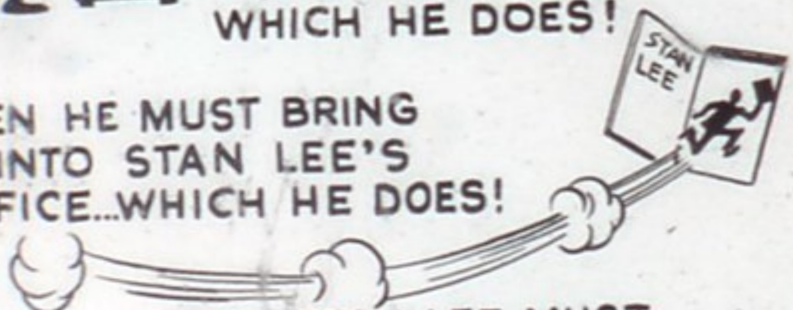
WHAT HAPPENED ON THE LAST PAGE IS CALLED "TELLING A SYNOPSIS"... MORRIS TELLS STAN WHAT THE STORY IS GOING TO BE ABOUT AND STAN OK'S THE IDEA!

BUT! NOW THE REAL HARD WORK BEGINS!



MORRIS MUST WRITE THE ENTIRE STORY... WHICH HE DOES!

THEN HE MUST BRING IT INTO STAN LEE'S OFFICE...WHICH HE DOES!

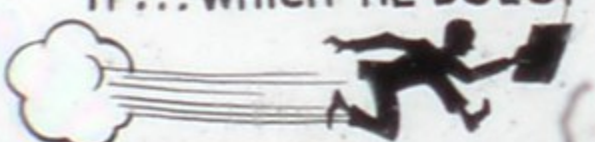


THEN STAN LEE MUST OK IT... WHICH HE DOES...



And Then...

MORRIS MUST TAKE THE SCRIPT RIGHT HOME AND BEGIN TO DRAW IT... WHICH HE DOES!





FIRST,

MORRIS WEISS DRAWS THE STRIP IN PENCIL, FOLLOWING **HIS OWN SCRIPT** AS HE DOES THIS!!!



THEN,

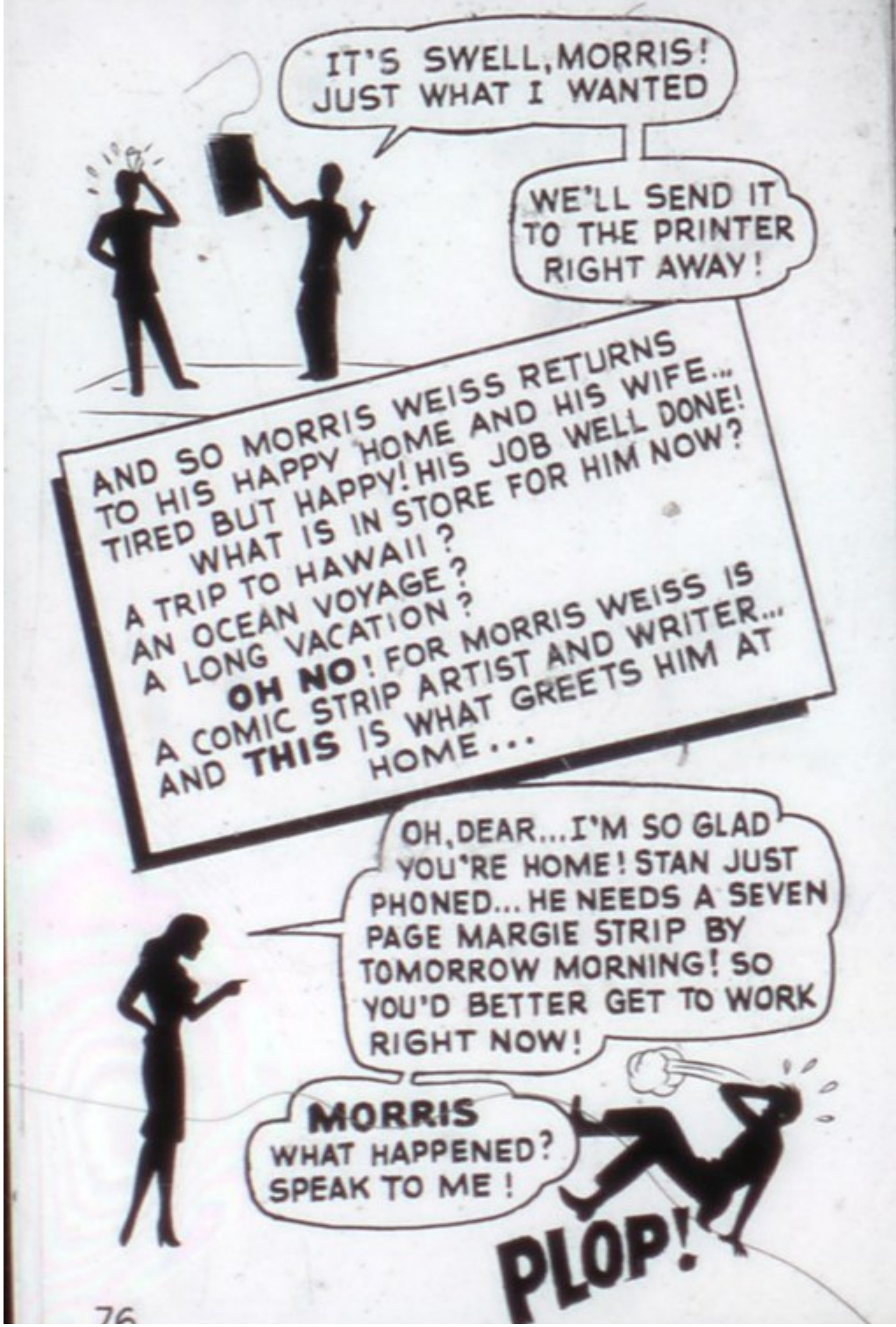
THE STRIP IS LETTERED!

THEN IT IS RUSHED TO STAN LEE AGAIN!




YEP, IT LOOKS PRETTY GOOD, MORRIS! NOW YOU CAN INK IT!
SO, BACK HOME AGAIN RUSHES MORRIS WEISS TO INK THE TESSIE STRIP...
SLAM!
HYA, BLANCHE! I'M HOME AGAIN!
I COULD HAVE GUESSED!
...AND UNTIL LATE INTO THE NIGHT...


GOTTA HAVE THIS FINISHED BY MORNING!
MORNING FINDS MORRIS TIRED AND PALE, BUT THE JOB IS FINISHED!
THERE! IT'S DONE!
SEE YA LATER, BLANCHE! I GOTTA TAKE THIS FINISHED JOB TO STAN LEE NOW!



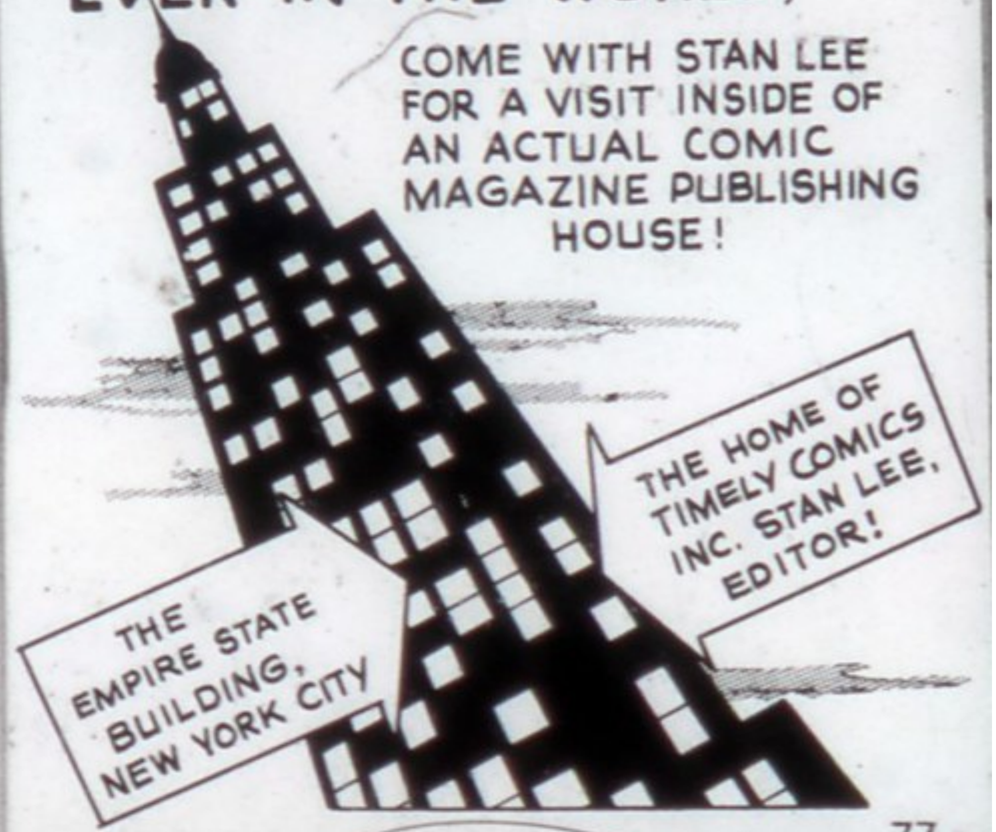
SECRET NO. 14

WHAT HAPPENS INSIDE OF A COMIC PUBLISHING HOUSE?

BUT LET'S LEAVE MORRIS WEISS TO HIS BUSY LITTLE PROBLEMS, AND TURN TO ANOTHER FASCINATING SUBJECT...

NOW FOR THE FIRST TIME EVER IN THE WORLD,

COME WITH STAN LEE FOR A VISIT INSIDE OF AN ACTUAL COMIC MAGAZINE PUBLISHING HOUSE!



EVERY READER OF COMICS HAS A DIFFERENT NOTION ABOUT WHAT A COMIC MAGAZINE OFFICE LOOKS LIKE!

SOME READERS THINK THAT IT LOOKS LIKE THIS...



WHILE OTHERS THINK IT LOOKS LIKE THIS...



...BUT ACTUALLY...

IT **REALLY** IS A VERY SIMPLE-LOOKING PLACE!

INSIDE OF TIMELY COMICS, THE OFFICE IS DIVIDED INTO MANY ROOMS:

THERE ARE ROOMS FOR THE EDITOR AND HIS ASSISTANTS...



THERE ARE ROOMS FOR THE PENCILLERS...





THERE ARE ROOMS FOR THE WRITERS...

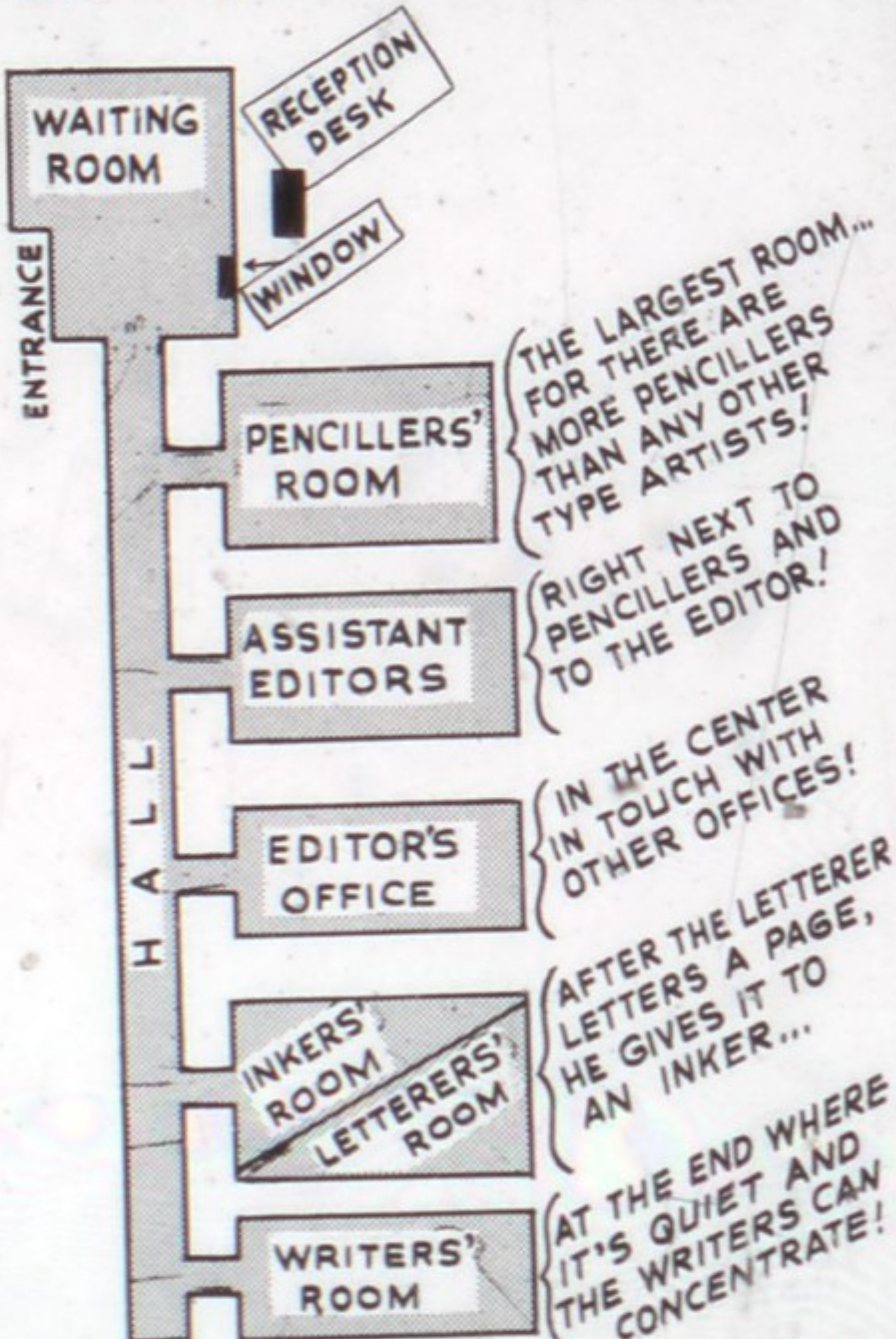
THERE ARE ROOMS FOR THE LETTERERS...



AND FOR THE INKERS...



THIS IS THE WAY THE OFFICE IS LAID OUT (FOR YOU MAP LOVERS!)



STARTLING FACTS! ABOUT THE COMICS!!!

WHAT COMIC STRIP MUST TRAVEL 3,000 MILES ACROSS THE COUNTRY BEFORE BEING PUBLISHED?

ANSWER: "POWERHOUSE PEPPER"! DRAWN *by* BASIL WOLVERTON





BASIL WOLVERTON, THE CLEVER, SCINTILLATING CARTOONIST WHO WON THE L'IL ABNER "LENA *the* HYENA" CONTEST RECENTLY, WRITES AND DRAWS POWERHOUSE PEPPER OUT IN VANCOUVER, WASHINGTON, AND MAILS IT 3000 MILES TO NEW YORK CITY WHERE IT IS PUBLISHED!



MORE STARTLING FACTS! ABOUT THE COMICS!!!

WHICH FAMOUS COMIC MAGAZINE WAS COMPLETELY WRITTEN AND DRAWN IN PARIS, FRANCE?

ANSWER: "MILLIE *the* MODEL" ISSUE No. 9 WRITTEN AND DRAWN BY KEN BALD



IN ANSWER TO THOUSANDS OF REQUESTS FROM MILLIE'S READERS, STAN LEE DECIDED TO PRINT AN ENTIRE ISSUE OF MILLIE'S ADVENTURES IN PARIS, FRANCE...

and

IN ORDER TO BE SURE THAT THE STORIES WOULD BE AUTHENTIC, STAN LEE SENT KEN BALD, THE ARTIST AND WRITER OF MILLIE, TO FRANCE IN ORDER TO GET FIRST HAND MATERIAL FOR THE MAGAZINE. KEN TOOK ALONG HIS BEAUTIFUL WIFE WHO IS HIS MODEL FOR MILLIE; SO IT WAS A VERY ENJOYABLE TRIP AND A SECOND HONEYMOON FOR BOTH!

MORE STARTLING FACTS! ABOUT THE COMICS!!!

WHICH FOUR FAMOUS COMIC STRIPS ARE DRAWN BY THE SAME ARTIST?

ANSWER: "GEORGIE" "WILLIE" "NELLIE" *and* "*The* HUMAN TORCH" *by* MIKE SEKOWSKY



MIKE SEKOWSKY IS ONE OF THE MOST CAPABLE AND MOST VERSATILE ARTISTS IN THE BUSINESS!



HE HAS ALSO DRAWN THE FOLLOWING STRIPS IN THE PAST:

"SUPER RABBIT"
"SILLY *and* ZIGGY"
"YOUNG ALLIES"
"SUB-MARINER"

and many others

MORE STARTLING FACTS! ABOUT THE COMICS!

HOW DOES A PERSON BECOME A COMIC STRIP ARTIST OR WRITER?

ANSWER: THIS QUESTION REQUIRES A LONG, CAREFUL ANSWER ...



STAN LEE KNOWS OF NO SCHOOLS WHICH TEACH DRAWING OR WRITING FOR COMIC STRIPS EXCLUSIVELY, **BUT,**

THERE **ARE** SCHOOLS WHICH TEACH WRITING, AND THERE **ARE** SCHOOLS WHICH TEACH DRAWING!



IF YOU WANT TO BECOME A COMIC STRIP WRITER OR ARTIST, THE FIRST THING TO DO IS GO TO A GOOD SCHOOL. AND LEARN ALL YOU CAN ABOUT WRITING AND DRAWING,

THEN...



... THE NEXT THING TO DO IS READ AS MANY COMIC MAGAZINES AS POSSIBLE...

... UNTIL YOU ARE SURE YOU HAVE THE STYLE DOWN PAT!

NEXT. SELECT A COMIC STRIP WHICH YOU THINK YOU CAN WRITE OR DRAW AND MAKE UP SOME SAMPLE PAGES OF EITHER SCRIPT OR ART WORK...



AND BRING WHAT YOU HAVE DONE, OR **MAIL** WHAT YOU HAVE DONE, TO THE EDITOR OF THE MAGAZINE IN WHICH YOU ARE INTERESTED IN WORKING FOR! (IF YOU MAIL ANYTHING TO AN EDITOR, ALWAYS BE SURE TO ENCLOSE RETURN POSTAGE SO THAT THE EDITOR CAN RETURN THE MATERIAL TO YOU)

And. KEEP YOUR FINGERS CROSSED... 'CAUSE FROM NOW ON— **IT'S UP TO YOU!**



MORE STARTLING FACTS! ABOUT THE COMICS!

DO ALL ARTISTS USE MODELS?

ANSWER: NO, NOT ALL OF THEM!

SOMETIMES AN ARTIST MAY HAVE A TOUGH POSE TO DRAW AND HE'LL ASK SOMEONE TO POSE FOR HIM WHILE HE DRAWS IT.

FOR INSTANCE, AL JAFFEE, THE CAPABLE YOUNG ARTIST AND WRITER OF "PATSY WALKER" AND "JEANIE," ONCE HAD A REAL DIFFICULT SHOT TO DRAW...



THE SHOT HE HAD TO DRAW CALLED FOR BUZZ BAXTER, IN THE PATSY WALKER STRIP, TO POINT HIS FINGER STRAIGHT AT THE READER...



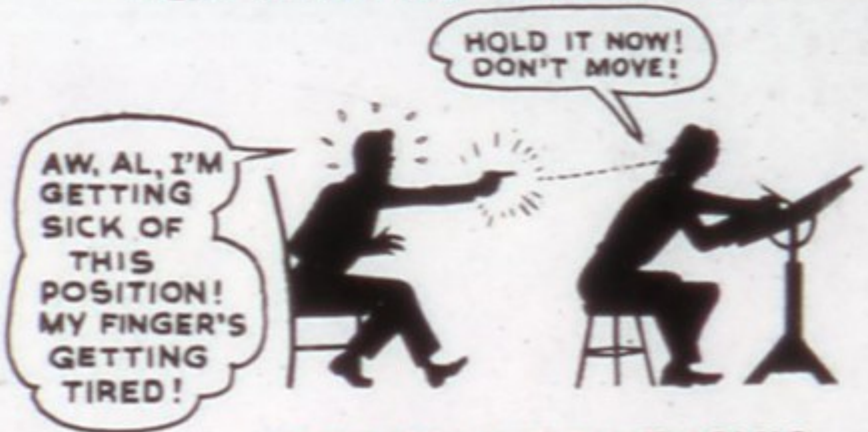
NOW THEN, AL JAFFEE IS A VERY COMPETENT ARTIST... HE CAN DRAW MOB SCENES, TOUGH ANGLE SHOTS, MEN, WOMEN, ANIMALS... ALMOST ANYTHING! BUT IT JUST HAPPENED THAT HE **COULDN'T THINK** OF A WAY TO DRAW BUZZ POINTING HIS FINGER AT THE READER!

WELL THEN, WHAT WAS AL JAFFEE TO DO?

?

THAT'S RIGHT!
HE ASKED ONE OF THE OTHER ARTISTS TO MODEL FOR HIM!

AND SO WE FOUND THEM A FEW MINUTES LATER . . .



AT TIMES LIKE THAT, COMIC ARTISTS USE MODELS, BUT GENERALLY AT OTHER TIMES, THEY DON'T.



THEY DON'T USUALLY HAVE THE TIME TO DRAW FROM MODELS... IT TAKES TOO LONG!



SO, IN GENERAL, EXCEPT FOR THE ARTISTS WHO DRAW STRIPS ABOUT GIRLS, AND HAVE GIRLS POSE OCCASIONALLY, A COMIC STRIP ARTIST USUALLY DOESN'T USE A MODEL UNLESS HE HAS AN EXCEPTIONALLY DIFFICULT DRAWING TO DO!

MORE STARTLING FACTS! ABOUT THE COMICS!!!

HOW OLD DOES A COMIC STRIP ARTIST OR WRITER HAVE TO BE?

ANSWER: *AGE DOESN'T MATTER!*

THERE ARE SOME ARTISTS IN THE COMIC MAGAZINE FIELD WHO STARTED DRAWING COMIC STRIPS FOR TIMELY COMICS INC. AT THE AGE OF 17 !!!



AND AT THE SAME TIME, THERE IS AN ARTIST NOW WORKING FOR STAN LEE WHO IS THE GRANDFATHER OF 2 CHILDREN!



AND NOW...
ANOTHER STARTLING FACT . . .

STAN LEE HIMSELF, YEARS AGO, WAS THE YOUNGEST COMIC MAGAZINE EDITOR AND WRITER IN NEW YORK!



HE STARTED WRITING COMIC STRIPS AT THE AGE OF 16!!!

AND WAS PROMOTED TO EDITOR, AND TO ART DIRECTOR A YEAR LATER AT THE AGE OF 17!

SO YOU SEE, A PERSON'S AGE DOESN'T MATTER VERY MUCH IN THE COMIC MAGAZINE FIELD...

IF ONE CAN WRITE WELL, OR DRAW WELL, DESPITE HIS OR HER AGE, ***THAT'S*** THE IMPORTANT THING!



MORE STARTLING FACTS! ABOUT THE COMICS!

DO COMIC STRIP CHARACTERS CHANGE THRU THE YEARS?

ANSWER: YES *INDEED!*

YOU, THE READERS, MAY OFTEN NOT NOTICE THE CHANGE, BUT IT CERTAINLY **DOES** OCCUR...



BEFORE

NOW, LET'S LOOK AT SOME COMICS WHICH HAVE CHANGED AND SEE **HOW MUCH** THEY HAVE CHANGED, AND **WHY** THEY HAVE CHANGED!



AFTER

THE FIRST COMIC WHICH WE WILL START WITH IS – **TESSIE THE TYPIST**

YEARS AGO, THE FIRST ARTIST TO DRAW TESSIE MADE HER LOOK LIKE THIS...



FROM THE No. 1 ISSUE OF "TESSIE"



THEN THAT ARTIST RESIGNED AND ANOTHER ARTIST BEGAN TO DRAW TESSIE. THE NEW ARTIST MADE HER LOOK LIKE THIS...

FROM THE No. 5 ISSUE OF "TESSIE"

UNTIL FINALLY MORRIS WEISS BECAME THE MAN TO DRAW TESSIE, AND SHE NOW LOOKS LIKE THIS . . .



FROM A RECENT ISSUE OF "TESSIE"

SO, IN RECENT YEARS, THREE DIFFERENT ARTISTS HAVE DRAWN TESSIE AND ALL THREE HAVE DRAWN HER WELL. . . AND ALL THREE HAVE DRAWN HER **DIFFERENTLY**!

SEE???

ANOTHER STRIP WHICH HAS CHANGED THRU THE YEARS IS "GEORGIE"



AT FIRST, GEORGIE WAS DRAWN BY FRANK CARIN AND HE WAS DRAWN LIKE THIS

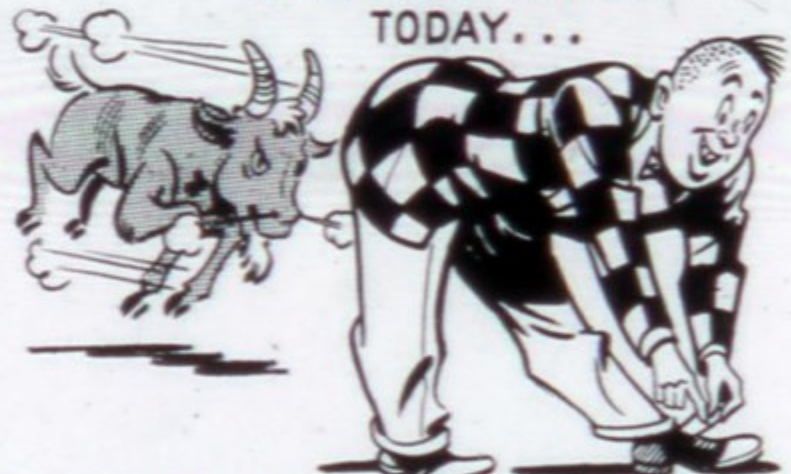
THEN FRANK DECIDED TO DRAW "NELLIE *the* NURSE" BECAUSE HE LOVED TO DRAW PRETTY WOMEN, AND MIKE SEKOWSKY WAS ASSIGNED TO GEORGIE!

THIS WAS MIKE'S "GEORGIE"



and,

JUST RECENTLY, MIKE HAS DECIDED TO MAKE GEORGIE A LITTLE FUNNIER-LOOKING, SO HE GAVE HIM A HAIRCUT, AND THIS IS GEORGIE LAWSON TODAY...



SO, KEEP YOUR EYES OPEN, AND SAVE ALL YOUR OLD COPIES OF THE COMICS, AND YOU'LL BE ABLE TO OBSERVE ALL THE CHANGES THAT TAKE PLACE WHENEVER THEY OCCUR!!!

YES! LIKE ALL GREAT ARTS, THE ART OF COMICS IS ALWAYS CHANGING, ALWAYS IMPROVING, ALWAYS GROWING!!!

A GREAT SURPRISE FOR YOU FROM STAN LEE!





FOR THE FIRST TIME EVER IN THE WORLD, STAN LEE MAKES THE MOST ASTONISHING, WONDERFUL OFFER EVER MADE TO COMIC MAGAZINE FANS!









HERE GOES...

TO ALL YOU COMIC MAGAZINE READERS WHO WOULD LIKE TO **WRITE LETTER**, OR **DRAW** A COMIC STRIP:

STAN LEE IS PREPARED TO HELP YOU!

NOW,

WHETHER YOU LIVE IN NEW YORK CITY, OR IN NOME, ALASKA, YOU CAN PERSONALLY BENEFIT BY STAN LEE'S SAGE, EXPERT ADVICE!

HOW?

LIKE THIS...

IF YOU HAVE WRITTEN, DRAWN, OR LETTERED SOMETHING, AND WOULD LIKE TO KNOW HOW MUCH TALENT YOU HAVE AND WHETHER YOU HAVE THE MAKINGS OF AN ARTIST, WRITER, OR LETTERER,





THEN CAREFULLY MAIL WHATEVER YOU HAVE WRITTEN, DRAWN, OR LETTERED, TO STAN LEE AND FOR ONLY ONE DOLLAR STAN LEE **PERSONALLY** WILL INSPECT YOUR WORK AND WILL PERSONALLY WRITE YOU A DETAILED LETTER, TELLING YOU HOW GOOD IT IS, OR HOW BAD IT IS!



THIS IS THE ONLY SUCH OFFER MADE BY STAN LEE AND IS MADE ONLY FOR READERS OF THIS BOOK!



HERE

ARE THE RULES YOU MUST FOLLOW IN MAILING YOUR WORK . . .

1. MAIL YOUR MATERIAL TO:
   STAN LEE, SUITE 5A
   15 EAST 94th STREET
   NEW YORK CITY (28) N.Y.
2. ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE SO STAN LEE CAN MAIL YOU BACK YOUR WORK ALONG WITH HIS PERSONAL OPINION OF IT!
3. ENCLOSE ONE DOLLAR WITH EACH LETTER! { AND GIVE YOUR AGE!

REMEMBER...

STAN LEE WILL SEND YOU THE SAME SINCERE ADVICE THAT HE WOULD GIVE YOU IF YOU WERE IN HIS OWN OFFICE!

HE WILL TELL YOU WHETHER YOUR STORY, ART WORK, OR LETTERING, IS GOOD OR BAD, AND **WHY**...

AND NOW, **YOU** ALSO KNOW THE MANY SECRETS BEHIND THE COMICS! IF THERE ARE ANY OTHER FACTS ABOUT THE COMICS WHICH YOU WOULD LIKE TO KNOW, AND WHICH STAN LEE CAN TELL, SEND HIM YOUR QUESTION AND A STAMPED SELF-ADDRESSED ENVELOPE FOR A PERSONAL ANSWER!!